















THE ANONIMO

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Michiel, Marcantonio 1446? - 1552.

# THE ANONIMO

NOTES ON PICTURES AND WORKS OF  
ART IN ITALY MADE BY AN  
ANONYMOUS WRITER IN THE  
SIXTEENTH CENTURY

TRANSLATED BY  
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EDITED BY  
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Abb. Morelli



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## PREFACE

THE manuscript of which this is a translation consists of a series of notes, made in the early part of the sixteenth century, concerning pictures and other treasures contained in various houses, and monuments and works of art in churches, schools, and other ecclesiastical buildings in the cities which the writer had visited.

It was discovered by the Abate Don Jacopo Morelli in 1800 amongst the Marciana manuscripts, a collection formed by Apostolo Zeno, a poet and literary man of Venice, who was born in 1668 and died in 1750, and who, after collecting together a famous series of manuscripts, left them to the Dominicans of the Osservanza.

This manuscript which records the opinions of the day as to the artists and sculptors who had executed the works in question, was at once recognized by the Abate Morelli as of great intrinsic value, and by royal permission he published it in 1800.

Since then it has been constantly cited as an authority by writers on Italian art who call it the work of the "Anonimo."

There has been a great deal of controversy as to who was the writer of the manuscript, but the problem of its authorship has never been solved.

The Abate Morelli at first held to the opinion that it was the work of a Paduan rather than of a Venetian, and to substantiate his contention he stated that much more reference was made in it to works which were in Padua than to objects of art in any other cities. He also based certain arguments upon the facts that the authorities of Venice were styled Signori Veneziani, a manner of address which was common in the sister republic of Padua; that a certain local word, "orevexe," then and still used only in Padua, instead of the more usual term "orefice," was used in the manuscript; that reference was made to certain letters of Gerolama Campagnola and to certain conversations with the sculptor Riccio, who were Paduans, and that the first and most important part of the work had reference solely to Padua.

All these arguments were controverted by succeeding writers, who pointed out eagerly that the large amount of reference which was



given to Padua, and the small portion of the manuscript devoted to Venice, might well be taken to prove the very reverse of what Morelli maintained. It was stated, and with some discretion, that a Venetian, familiar with his own city, would be the more likely person to give such detailed attention to Padua, especially as the book was intended for use as a guide-book, than would a Paduan, and also that it was hardly conceivable that a Paduan coming to Venice to mention certain things in the city, should have ignored so many churches and important buildings, should have left San Marco out of his account altogether, and should have referred in so cursory a manner to the treasures of what was at that time one of the richest cities for works of art in Europe.

It was also pointed out that the Anonimo speaks of certain works of art descending from one possessor to another, and even mentions them and the position they occupied in the various houses, when owned by each possessor, and that in this way he showed an intimate knowledge of the houses of the Venetian nobility and an acquaintance with their respective owners. Such references he never makes as to other places than Venice, treating the other towns more in the manner in which a casual

visitor would be expected to treat them, whilst of the Venetian houses he speaks with an air of certainty and perfect acquaintance.

Arguments have been based upon the appearance of the manuscript itself, having reference to the style of the calligraphy, and with the view of ascertaining whether or not the work was written by one Marcantonio Michiel, but there has been no decided proof either way. Some critics are of opinion that this Marcantonio Michiel copied the manuscript from the writing of another man, and base their arguments upon the variety of the handwriting in the pages, upon the differences in the colour of the ink, and upon the numbering of the folios, whilst others, taking the same set of arguments, strive to prove that the actual writer of the pages was Marcantonio Michiel himself.

The dialect in which the manuscript is written is that spoken in the Venetian territory; but as that, with the addition of a few local words, one of which has already been mentioned, was in familiar use in Padua, no sound argument can be based upon this.

It is clear that the writer was an observant man; that he was keenly interested in cataloguing the objects which met his eye during his journeyings from town to town; that he

never completed his manuscript, but left places into which he could fill names later on, and many of which are still vacant ; and that he wrote his guide-book at different times in the different places which he visited.

It would appear, also, that he prepared another manuscript dealing specially with Venice, which has been lost, but to which he makes some reference in the pages of this book, and that he was himself a collector of works of art, as he mentions some things that were in his own collection, and with which he compares the works he sees from time to time.

He was probably a man of good means, in high, and perhaps noble position ; and was in the habit of visiting his friends, and for his own satisfaction recording a list of what special treasures they possessed, and what important works of art there were in the cities in which they resided. He was much interested in art and in artists, and he mentions any facts that he was able to obtain as to the painters of the pictures or the workers in marble or wood.

He was also interested in the questions of attribution, which even then had begun to arise, and he deals with them in his own direct way whenever they occur in his narrative. It does not in reality much matter who he was. It is

sufficient to us to know that he was a careful and cultivated observer, that he noted down the opinions, not to say the gossip, of the day, and that through him we have it presented to us more than three centuries after he recorded it. The information which he gives was quickly recognized to be of value, and is often quoted. It enables us to determine who were in his time considered to be the authors of many a noble work which still exists ; it aids us in our search for those which have been lost, and it enables us to trace the wanderings from one place to another, from one collection or gallery to another, of many of the pictures which to-day adorn the galleries of Europe both public and private.

Hitherto this famous and invaluable manuscript has not been available in English. There have been several editions of it in Italian since its first appearance in 1800, and the latest, that printed in 1884, has been the basis upon which these pages have been compiled. To that edition Doctor Frizzoni contributed an exhaustive series of invaluable notes, mentioning where many of the pictures are now to be found, and adding information as to their history and the persons who in the time of the Anonimo, and since his death, have owned the works of art. By his permission and that of his publishers,

Messrs. Zanichelli Brothers, these notes have been made use of in this edition of the book, and to both Dr. Frizzoni and his publishers very hearty thanks are rendered for their courtesy and kindness. The notes have in all cases been abbreviated, and though it is believed that they will be found to contain all that is ordinarily required, the student must still be referred to the Italian edition for exhaustive information on the subject. Dr. Frizzoni's notes have been supplemented by me from various sources, and have in many cases been brought up to date by the help of other students in the same field who have written or mentioned information about the pictures in question.

Reference must especially be made to the works of Mr. Bernhard Berenson, on "Lotto" and on "Venetian Painters"; to the volume by Mr. Herbert Cook on "Giorgione," in the Great Masters Series; to the one on "Donatello" by Miss Hope Rea; and to the works of Giovanni Morelli (Ivan Lermolieff), Sir A. H. Layard, and Messrs. Crowe and Cavalcaselle.

I have also to thank especially my friend Mr. Berenson for certain important notes, for reading my proofs, and for the loan of several photographs.

The translation has been made by Signor

Paolo Mussi, who bravely grappled with the numerous and complex difficulties of the quaint Venetian dialect, and who also summarized the notes from Dr. Frizzoni. The whole work has, however, been re-read with the original by me, with the invaluable aid of my son, Mr. Cuthbert A. Williamson.

Issued in English, with suitable illustrations, I think that this work should have a new course of usefulness. It will be available to many persons who have desired to use it, but whose want of knowledge of its most puzzling dialect has prevented such use. I hope that its publication may even now be the means of tracing some of the missing pictures, or at least of identifying those which are mentioned with works in various galleries, and if only one such result follows, the translators will have obtained a great reward for their labours in preparing and issuing the book.

GEORGE C. WILLIAMSON.

THE MOUNT,  
GUILDFORD,  
*April, 1903.*



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PADUA

B







*Naya photo]*

*[St. Antonio, Padua*

SYMBOL OF ST. LUKE

By DONATELLO



# THE ANONIMO

## IN PADUA

### IN THE CHURCH CALLED "CHIESA DEL SANTO"

**I**N the "Chiesa del Santo," above the main altar, the four bronze figures in high relief surrounding Our Lady, and Our Lady herself, are by Donatello, as also beneath them, on the predella, are the two little bas-relief scenes on the front, and the two at the back, also in bronze; and the four Evangelists at the corners, two at the front and two at the back, in bronze bas-relief, but only half length; and on the back of the altar, beneath the retable, the dead Christ with the other figures forming a circle, and the two figures on the right with the other two on the left, also in bas-relief, but in marble.<sup>1</sup>

<sup>1</sup> These precious works were executed by Donatello with the help of Bartolommeo Bellano and

The angels in marble, round the choir, were by . . .

The intarsia work of the choir is by Lorenzo and Cristoforo Canozzi da Lendenara, brothers, and a part of it, that is to say, the backs of the seats, by Piero Antonio dall' Abà of Modena, son-in-law of one of the former.

The intarsia work of the sacristy is by the above-mentioned Lorenzo and Cristoforo.<sup>1</sup>

Giovanni da Pisa and other masters, between the years 1444 and 1449. They were scattered in different places in the Basilica, but the four marble bas-reliefs were used in a system of decoration in the choir by Girolamo Campagna, architect of Verona in about 1580. In 1895 Signor Camillo Boito gathered up all the bronze work and reconstituted the altar according to his idea of Donatello's intention. As at present arranged, the reliefs of angels making music form the front of the altar; above these are two reliefs of the miracle of "Il Santo," two symbols of the Evangelists, and a "Pietà"; above these again are seven figures of saints, life size, and sculptured in the round, with a crucifix surmounting the whole. At the back the great altar is almost as rich as on the front, having two other miracles of the saint, and two symbols of Evangelists, all in bronze relief, and in the centre a large "Entombment" in terra-cotta. (See "Donatello," by Hope Rea, 1900.)

<sup>1</sup> The old woodwork of the choir is no longer to be



*Alinari photo]*

*[Padua*

## THE GATTAMELATA MONUMENT

By DONATELLO



The bronze candelabrum in the middle of the choir was executed by Andrea Riccio of Padua in the year 1515, but the marble base is by . . .<sup>1</sup>

The two small bronze bas-reliefs outside the choir, near the entrance, representing scenes from the Old Testament, are by the same Mastro Andrea Riccio.

seen. The intarsia work in the sacristy is still there, but greatly altered through repairs and restorations.

This intarsia work has long been celebrated, and has been described in several books from 1486 down to more recent times. At one time the Canozzi were believed to be natives of Modena, and claimed as such by the scholars of that city.

The designs for the six figures of saints in the Sacristy were prepared by Francesco Squarcione, though the actual work was executed by the Canozzi. The bill of payment to Squarcione for the designs is cited by Gonzati in 1852, and the same author refers to the many pictures executed for this church by that talented Paduan artist.

<sup>1</sup> The artist's name was Latinized to Crispo—and he was nicknamed Briosco. He was born in Padua in 1470, and died in 1532. He was taught his art by Bellano, scholar of Donatello, and had to do with the erection and decoration of the Church of St. Justina.

This candelabrum, the *chef-d'œuvre* of the artist, on which he prided himself very much, was represented on a contemporary medal which bore the name of



The other small reliefs round the choir are by Bellano.<sup>1</sup>

The equestrian bronze statue in the "Piazza del Santo," representing Gattamelata, is by Donatello.<sup>2</sup>

The Trombetta monument on the left, facing the first pillar, was planned and designed by Andrea Riccio; the portrait of Trombetta in a bronze bas-relief is by the same; the marble sculpture therein is by . . .<sup>3</sup>

the artist, and made striking reference to his magnificent work in bronze.

The epitaph on the artist's tomb also has a reference to the same great work, considered as the noblest ever executed by Riccio.

The candelabrum is still to be seen at the right of the main altar. The marble base was executed by one Francesco da Cola, but was sculptured from the designs of Riccio.

<sup>1</sup> Still at their old place under the singing galleries. The bas-reliefs executed by Bellano were completed in 1488, those by Riccio in 1507.

<sup>2</sup> This great monument, the finest equestrian statue in the world, was begun in 1446 and set up in 1453. It is still in its original position in Padua.

<sup>3</sup> The monument is still to be seen in its original place. Trombetta, a Paduan, member of the Order of Friars Minor, was Archbishop of Athens and afterwards of Urbino. He was professor of metaphysics, and is well known for his works on philosophy and



The Coronation of Our Lady, a fresco on the first pillar at the left, on entering the church and above the altar of Our Lady, is by Fra Filippo.<sup>1</sup>

The first Chapel on the right, on entering the church, devoted to Gattamelata, was painted by Jacopo da Montagnana of Padua and Piero Calzetta, his brother-in-law ; but the altarpiece is by Giacomo Bellini and Giovanni and Gentile, his sons, as shown by the signatures. There are the Tombs of Gattamelata and his son Giovanni, who died young and was a Condottiere.<sup>2</sup>

The second chapel on the right, opposite the chapel of the saint, dedicated to San Felice

theology. He died in 1517. Riccio is proved to be the artist who executed the work by the documents published by Gonzati.

<sup>1</sup> This fresco by Fra Filippo Lippi the Carmelite, who painted in the church "del Santo" in the year 1434, is no longer to be seen : the church has undergone many restorations, and the fresco has been destroyed.

<sup>2</sup> The frescoes perished when extensive alterations took place in the chapel in 1651. It is not known what has become of the altarpiece by Bellini, which bore the inscription : "JACOBI BELLINI VENETI PATRIS AC GENTILIS ET JOANNIS NATORUM OPUS MCCCCLX."

The tombs can still be seen, but the chapel is now the second to the right on entering the Basilica.

or to San Giacomo Maggiore, was painted by Giacomo Davanzo, a native either of Padua or Verona, or, according to some, of Bologna ; and by Altichiero Veronese, in 1376, as appears from an inscription on a stone. The whole seems to have been executed by the same hand, and is an excellent work, although the part on the left is not so good, and may have been the work of another hand. This chapel was founded by Messer Bonifacio de Lupi of Parma, a knight, and Marquis of Sorana, who died in 1388, and is buried there.<sup>1</sup>

In the Chapter House, the fresco representing Christ's Passion was painted by Giotto of Florence.<sup>2</sup>

The fresco figure on the first pillar at the left is by Giacomo Bellini.

The Saint John Baptist on the second pillar at the left is by Lorenzo di Lendenara.<sup>3</sup>

<sup>1</sup> These frescoes are still to be seen, although greatly altered through restoration.

<sup>2</sup> This fresco is in so bad a condition that it is most difficult to prove that it was painted by Giotto. Vasari states, however, that Giotto painted "a most magnificent chapel in the Santo, just then erected," and it is possible that what remains in the building adjacent to the cloister, which was at one time used as a chapter house, may be the work of the master.

<sup>3</sup> These are no longer to be seen.

The Lovi Chapel in the Church of San Giorgio was painted by Giacomo Davanzo, of Padua, and Altichiero Veronese, according to Campagnola. Riccio asserts, however, that Altichiero alone painted there.

On the right is to be seen the history of Santa Lucia, and on the left the story of San Giacomo. It was done by order of Messer Raimondo de Lupi of Parma, Marquis of Sorana and knight, in the year 1377.<sup>1</sup>

The chapel of Santa Luca, a companion of St. Antony, in the church "del Santo," was painted by Giusto, a native of Florence, according to Campagnola; but Andrea Riccio makes him a Paduan. He is said to have painted the Baptistery of Padua as well, though one can see written above the door of the cloister: *Opus Joannis et Antonii Padua*. So that, it really being a work in the same style, one might be nearer to the truth in saying that the Chapel was painted by the above-

<sup>1</sup> All these frescoes, which are in the church of St. George, outside the Basilica, are in very bad condition, which renders it rather difficult to ascertain by whose hand they were painted. It was stated by Gonzati that Altichiero's signature used to appear in the lower moulding of the final compartment, in which is represented the death of Santa Lucia.

mentioned Giovanni and Antonio of Padua. In the year 1382, as it is written there on a stone, it was dedicated to San Giacomo and San Filippo, whose lives are painted there for Messer Renier, Messer Conte, and Messer Manfredino de' Conti, Paduan noblemen, originally from Genoa.<sup>1</sup>

The Saint Peter, a fresco painting on the first pillar at the left, is by Piero Calzetta of Padua, brother-in-law to Giacomo da Montagnana.

The Saint Francis on the third pillar at the left is by Matteo dal Pozzo of Padua.

The Santa Giustina on the second pillar at the right is by Bartolomeo Montagna of Vicenza.

The Saint Paul on the third pillar at the right is by Agnolo Zotto of Padua, an indifferent artist.<sup>2</sup>

In the Chapel of "Il Santo" the marble relief is by Antonio Minello of Padua.<sup>3</sup>

<sup>1</sup> All these frescoes have been greatly changed through successive restorations.

<sup>2</sup> These frescoes are no longer in existence.

<sup>3</sup> This artist was the son of Giovanni Minello dei Bardi, and had the general superintendence of the work of the chapel during the first twenty years of the sixteenth century. The marble relief, representing the vesting of the saint, is still to be seen.



*Anderson photo*

*[Chiesa del Santo, Padua]*

MIRACLE OF ST. ANTONY: "THE CHILD TESTIFYING TO THE HONESTY OF ITS MOTHER"

By ANTONIO LOMBARDO





The first marble relief below on the right is by Antonio Lombardo.<sup>1</sup>

The second one is by Giovanni Maria Mosca of Padua, and finished by Paolo Stella of Milan in 1529. The third and fourth are by Tullio Lombardo.<sup>2</sup>

The life-size statue of Santa Giustina, in marble, on the cornice above, is by Antonio Minello. The marble statue of Saint John, situated on the cornice, is by Severo Rhau.

The marble statue of Saint Prosdocimo is by . . . The other two figures in stucco are by . . .<sup>3</sup>

This chapel (Il Santo) was formerly decorated

<sup>1</sup> Still in the same place. It is signed by the maker. This is the finest piece of sculpture in the chapel. Its date is 1505.

<sup>2</sup> All of these are still in their places. Mosca was a pupil of Zoppo. The two works by Lombardo represent the miracle of healing of the foot and the story of the miser's heart. They were executed in 1525, and are signed works.

<sup>3</sup> These fine statues are still to be seen in their niches.

The statue of Saint Justina was not carved by Antonio Minello, but by his son Giovanni.

The Saint John is by Severo da Ravenna.

The Saint Prosdocimo is by Sebastiano da Lugano.

The two stucco figures were executed by Jacopo Colonna, a pupil of Sansovino's.

with frescoes ; but half of these having perished through age, it was re-decorated with marble sculptures in panels. It had been painted by Stefano da Ferrara, a good master in his days, so Riccio says.

The small altarpiece representing the body of Christ near the Tabernacle is by Piero Calzetta of Padua.<sup>1</sup>

The marble statue of Santa Giustina on the holy water pillar in the middle of the church is by Pirgotele.<sup>2</sup>

Above the portal of the church the picture representing St. Francis and St. Bernardino kneeling and upholding the monogram of Jesus is by Mantegna, as shown by his signature.<sup>3</sup>

<sup>1</sup> Still in the church, against a pillar just beyond the chapel of del Santo. It is a half-length figure under glass.

<sup>2</sup> This statue was sculptured by Zuan Zorgi, who had assumed the name of the ancient Greek sculptor, Pirgoteles. There is a Madonna and Child in marble by the same sculptor above the door of Santa Maria dei Miracoli in Venice.

<sup>3</sup> These two figures are so altered by restorations that Mantegna's hand can hardly be recognized. The picture was an early work of the master (1452).

The inscription on them, which is now hidden, was "ANDREAS MANTEGNA OPTIMO FAVENTE NUMINE PERFECIT 1452 XI KAL SEXTIL."





*Anderson photo*

*[Il Santo, Padua]*

SANT' ANTONIO AND SAN BERNARDINO

By MANTEGNA



In the school of the Third Order in the churchyard of the Basilica "Del Santo —," Montagna,<sup>1</sup> and Titian painted there. . . .

#### IN THE HOUSE OF MESSER ALVISE CORNARO.

The loggia and the other sides of the court, in Nanto stone and Doric style, were designed by Giovanni Maria Falconetto, a painter of Verona, who was a pupil of Melozzo da Forli.

In the same court: the figures in Nanto stone in the niches, and the two Victories above the arch are by Giovanni Padovano, called "da Milano," a pupil of Gobbo's.

The Apollo, in Nanto stone, in the first niche on the left is by the same.

The small chapel and the staircase were painted by the same Falconetto.

The heads painted in the ceiling of the bedroom, and the pictures on the bed-boards, are by Domenico Veneziano, a pupil of Giulio Campagnola, from Raphael's cartoons. The frescoes on the façade are by Girolamo Padovano.<sup>2</sup>

<sup>1</sup> The first floor of this building is decorated with sixteen frescoes, representing the life and miracles of St. Antony by Montagna, Titian, and Campagnola.

<sup>2</sup> It is not known what has become of the works of

## IN THE CHURCH OF SANTA GIUSTINA.

The first cloister was painted in green chiar-oscuro by . . .

The second cloister, which contains the history of San Benedetto, is by Lorenzo de Parenzo, who afterwards became a hermit.<sup>1</sup>

## IN THE CHURCH OF SAN FRANCESCO.

The first altarpiece on the left on entering was painted by Resilao . . . in 1447, and was

art which were to be seen in the house of the great philosopher Luigi Cornaro in the Anonimo's time. The house itself, which used to be one of the finest buildings in Padua, now weather-beaten and neglected, is little better than a ruin. It is situated close to the Church "Del Santo," at No. 3950, and it belongs to Count Giustiniani. A portrait of the owner of this historic house, Luigi Cornaro, at an advanced age, was painted by El Greco, and is in the National Gallery.

<sup>1</sup> This church has been turned into barracks, and the frescoes are no longer to be seen. No mention is made by the Anonimo of the greatest treasure in this church, the altarpiece of Romanino, which from 1513 was above the high altar, and has for many years been in the gallery of the town near the Church "Del Santo."

executed very much in the style of the Muranesi, in tempera.<sup>1</sup>

The third altarpiece on the left is by Antonio di Giovanni Alvise of Murano, and contains five figures in five niches. The second little Chapel of Our Lady, on the right, was painted in fresco by Gerolamo Padovano, who is still alive, and has also painted the façade of M. Luigi Cornaro's house.<sup>2</sup>

#### “SAN FRANCESCO.”

The third altarpiece on the right is by Schiavone, painted in tempera, and contains in the

<sup>1</sup> No such picture exists in the church. The name of the painter, Resilao, has never been heard of, and probably the Anonimo means Lanzilago of Padua, who is mentioned by Vasari in the life of Filippino Lippi as one of the two persons who estimated the value of the decorations which Filippino did in Rome in the chapel of Cardinal Caraffa in Santa Maria sopra Minerva.

<sup>2</sup> The altarpiece is lost, but the frescoes in the Chapel can still be seen, though greatly altered through restorations. Girolamo must not be confused with his contemporary Campagnola, whom he probably assisted in the frescoes. For his important works in the Church “Del Santo” he was given the title of Gerolamo del Santo.

central niche Our Lady; in the left one St. Jerome, with a beard, and St. . . .; and in the right niche two other saints, confessors. These figures are two feet high, and well drawn, with the following inscription: "Opus Schlavoni Dalmatae Squarzionii."<sup>1</sup>

The main altarpiece was made by Bartolommeo and Antonio (Vivarini) of Murano, brothers, in 1451, and it contains in the central niche St. Francis; in the other four niches four saints, full length and standing up, and above the said five niches, five more with five saints in half length.<sup>2</sup>

At the entrance of the left transept, the sepulchre of Roccabonella, in bronze, half-relief, with his figure, life size and full length, attired in the garb of a scholar, is by Bellano, together with the columns having upon them four *putti*

<sup>1</sup> This Gregorio Schiavone was a pupil of Squarzone's (Squarzionii) and an indifferent artist. The central part of the altarpiece described by the Anonimo is to be seen in the Royal Gallery in Berlin, and the figures of the four Saints are still preserved in the Duomo of Padua. They are SS. Jerome, Francis, Louis, and Antony.

<sup>2</sup> It is not known what has become of these pictures. They are believed to have been removed when the monastery was suppressed in 1810.



(cupids) and other ornamentations, except the three small figures upon the brackets, which were made by Andrea Riccio of Padua, who completed all the work about 1492, after Bellano's death. The bronze altarpiece in half-relief in the same left transept is also by Bellano, but was polished and finished by Andrea Riccio; it was formerly the front of the afore-mentioned sepulchre.

The marble epitaph opposite the sepulchre was dedicated by Messer Pietro Bembo to Messer Cristoforo Longolio, in the following three heroics :

*"Te juvenem rapuere Deae fatalia nentes  
Stamina, cum scirent moriturum tempore nullo,  
Longoli, tibi si canos seniumque dedissent."*

The epitaph on the opposite side was made by the same Messer Pietro Bembo for Messer Tomaso Leonico, with the exception of the two Greek verses, which the latter made for himself.<sup>1</sup>

<sup>1</sup> Pietro Roccabonella, a native of Venice, was a renowned doctor and philosopher in Padua. These splendid bronzes are still to be seen to the right and left of the entrance to the presbytery.

IN THE STREET OF SAN FRANCESCO—IN THE  
HOUSE OF MESSER LEONICO TOMEO, A  
PHILOSOPHER.

In the room on the ground floor, the colossal marble head of Bacchus, crowned with vine-leaves, is antique.

The small picture on canvas, a foot high, representing a landscape with some fishermen, who have caught an otter, and two little figures watching near by, is by John of Bruges (Gianes de Brugia).<sup>1</sup>

The marble half-relief, representing two

<sup>1</sup> The Abate Morelli considered that by John of Bruges the Anonimo meant John Van Eyck, who was so styled, although he was a native of Maaseyk, a little town on the banks of the Meuse. If this picture was authentic, it was Van Eyck's only production on canvas. We have, however, no evidence that Van Eyck ever painted on anything but panel, or that his work ever consisted of anything but portraits or religious subjects. There was another painter called John of Bruges, a scholar of Ruggiero, whom Baldinucci mentions in 1768, calling him Hans. This is probably the man mentioned by Sansovino in 1580 as having painted an altarpiece in Santa Maria dei Servi in Venice. See Crowe and Cavalcaselle, "Early Flemish Painters."



Centaurs standing and a satyr lying down asleep and showing his back, is antique.<sup>1</sup>

In the room upstairs the marble head of Caracalla is antique. The marble head of the soldier with helmet is antique.

The other seven marble heads representing different men and women are antique.

The little Jupiter in bronze, sitting down like Bembo's Jupiter, but smaller in size, is antique.

The small Silenus lying on his back is antique. The two small figures of Hercules, standing, the gilded one with apples in his hands and the other with the club, are antique. The marble hand of a little child is an antique and a perfect work. The stucco bas-relief, one foot high, representing Hercules with Virtue and Voluptuousness, is an antique work from a temple of Hercules in Rome all decorated likewise. The portrait of Messer Leonico himself, when a young man—now all perished, turned yellow and obscured—is by Giovanni Bellini. The portrait in profile of his father, in tempera, is by Giacomo Bellini. The numerous medals, earthen vases, cameos, etc., are antique. The vellum roll, containing the history of the Israelites and Jesus, with representations of ancient

<sup>1</sup> Now in the Ducal Palace in Venice, but according to modern critics this is not an antique.

costumes and arms, mountains, rivers, towns and people, with the explanation of the history in Greek, is a Byzantine work executed five hundred years ago.<sup>1</sup>

IN THE HOUSE OF MESSER ALESSANDRO  
CAPPELLA IN BORGO ZUCCO.

The head of the Christ blessing with his right hand, and holding an open book with his left, is by Montagna. The small portrait of Messer Leonico as a young man is by . . .<sup>2</sup>

The bronze statuette, one foot high, representing Bellerophon holding the Pegasus, is by Bertoldo, but was cast by Adriano,<sup>3</sup> a pupil of his, and it is a very neat and fine work.<sup>4</sup>

The helmeted head of a soldier in marble,

<sup>1</sup> Nothing is known about the above works.

<sup>2</sup> Nothing is known of these two pictures.

<sup>3</sup> Dr. Cornelius von Fabriczy has recently identified Adriano through a signature on a statuette of Venus, and by letters from Ferdinand I. of Naples and the artist to Piero de' Medicis. He attributes to him the hitherto unnamed bust of Ferdinand in the Naples Museum, and establishes his claim to the authorship of some characteristic medals. See "Jahrbuch der Königlich Preussischen Kunstsammlungen" for 1903.

<sup>4</sup> According to Mr. Louis Courajod this statuette is in the Cabinet of Antiquities of Vienna.



*Hanfstügl photo]*

*[Munich Gallery*

ST. JOHN THE BAPTIST AND THE LAMB

By MEMLINC



life size, and very natural, is antique. The marble statuette, eighteen inches high, representing Cupid standing up asleep, leaning against a . . . because his feet are broken, bound with a wreath about his neck, is antique. The marble head of a woman is antique. The head of St. John, a piece of a wall picture, and placed in a wooden frame, was painted by Cimabue of Florence, and was taken from the church of the Carmelites when the latter was burnt.<sup>1</sup>

#### IN THE HOUSE OF MESSER PIETRO BEMBO.

The small picture on two panels representing on the one side St. John the Baptist dressed, seated, with a lamb, in a landscape; and on the other side, Our Lady with the Child, also in a landscape, was painted by John Memlinc, probably about the year 1470.<sup>2</sup>

The picture on panel, which represents Our

<sup>1</sup> This statement admits of doubt, as there is no proof that Cimabue ever painted in Padua.

<sup>2</sup> In the Royal Gallery of Munich there is a small panel representing St. John, seated, with the lamb, in a landscape, which is ascribed to Memlinc, and is probably one of the two panels which the Anonimo saw in Bembo's house. The Anonimo was not a satisfactory critic of Flemish pictures, and in this and other cases may have been misled by copies.

Lady holding the Child for Circumcision, with half-length figures, is by Mantegna.<sup>1</sup>

The picture on panel, with the portraits of Navagiero and Beazzano, is by Raphael d'Urbino.<sup>2</sup>

The portrait of Sannazaro was painted by Sebastiano Veneziano from another portrait.<sup>3</sup>

The small portrait of Messer Pietro Bembo himself, when, as a youth, he was staying at the Court of the Duke of Urbino, was drawn by Raphael d'Urbino in pencil.

The portrait, in profile, of the same, when he was eleven years of age, is by Giacometto.<sup>4</sup>

<sup>1</sup> This picture is to be seen in the Querini-Stampalia Collection in Venice, greatly injured by restoration.

<sup>2</sup> Navagiero and Beazzano were two literary men of Venice, great friends of Bembo. It is pretty certain that their portraits were at one time painted by Raphael. In the Doria Gallery in Rome there is to be seen a picture on canvas with two half-length portraits, undoubtedly representing these two men, which, according to Passavant, is a copy of the one seen by the Anonimo in Bembo's house. There has been some controversy as to whether it may not possibly be an original work.

<sup>3</sup> The Anonimo is the only person who mentions this picture by Sebastiano Veneziano (known as Sebastiano del Piombo).

<sup>4</sup> Nothing was known of these two portraits of Bembo





*Anderson photo*

TWO PORTRAITS ATTRIBUTED TO RAPHAEL

[*Doria Palace, Rome*]





The portrait, in profile, of Gentile da Fabriano, is by Giacomo (Jacopo) Bellini.<sup>1</sup>

The portrait of Bertoldo, of the family of the Marquises of Ferrara, if I am not mistaken, is by Giacomo Bellini.<sup>2</sup>

The portraits of Dante, Petrarch and Boccaccio are by . . .

The portrait of Madonna Laura, Petrarch's lady-love, was painted by . . ., from a picture on a wall in Avignon, representing Ste. Margaret, in which Madonna Laura was portrayed.<sup>3</sup>

before the manuscript of the Anonimo was found by Morelli. Giacometto was a painter, chiefly of miniatures, whose works have never been mentioned by anybody except the Anonimo. Bembo was painted several times, and by Titian and Raphael amongst others. Titian represented him as a cardinal.

<sup>1</sup> This picture was for sale in Venice at the Palace of the Gradenigo family in the year 1815; it is not known what became of it afterwards. It was a work of singular beauty and of the greatest rarity, as we have no information as to any other portrait of this master of Bellini.

<sup>2</sup> This was Bertoldo d'Este, Captain-General of the Venetian army in Greece, who died fighting against the Turks in the year 1463. The picture is lost.

<sup>3</sup> Nothing is known of these pictures, but there is at Avignon, in the cloister of the Cathedral, a picture representing the Madonna Laura as a young girl,

The picture, on canvas, representing St. Sebastian, over life size, fastened to a column and shot at with arrows, is by Mantegna.<sup>1</sup>

The two miniatures, on vellum, are by Giulio Campagnola: one represents a woman, nude, lying down with her back turned, and is from a picture by Giorgione; the other represents a woman, nude, who is watering a tree, with two little children digging, and is from a picture of Diana.<sup>2</sup>

The small picture divided into several compartments, dressed in green, at the feet of St. George, who is liberating her from the dragon.

There is an allusion to this picture in the life of Petrarch by the Abbé de Sade.

<sup>1</sup> This picture is now to be seen in the chapel of the Ca d'Oro, Venice, having been purchased by Baron Franchetti from the Scarpia Gallery at Motta Friuli. Prof. Scarpa acquired it in 1867 from Mantegna's descendant. It had been found in Mantegna's studio after his death, and was destined by him for Sigismondo Gonzaga, bishop of Mantua.

It is inscribed: "NIL NISI DIVINUM STABILE EST CAETERA FUMUS."

<sup>2</sup> No trace is left of the works of this Giulio Campagnola, who flourished in the second half of the fifteenth century, and was, according to a contemporary, a distinguished painter, sculptor, and musician, as well as a great Latin and Greek scholar.

partments, representing the life of . . ., is by Giacometto.

The small picture, representing the dead Christ supported by two little angels, is by . . ., an assistant of Giulio Campagnola, who helped him in this work.

The portrait of Messer Carlo Bembo, as a baby, was made by Giacometto at birth of the former, Messer Bernardo being then an ambassador at the Court of the Duke Charles, about the year 1472.<sup>1</sup>

The small Jupiter, in bronze, seated, is antique. The small Mercury, in bronze, seated on the mountain with the tortoise at his feet, is also antique.

The little Moon, in bronze, which was on the car, is antique. The marble heads, the earthen vases, the gold, silver and copper medals, as well as the glass vases, are antique. The precious stones, carved and set in rings, are antique.

The marble head of Brutus in the act of delivering a speech is antique.

<sup>1</sup> Messer Bernardo was the father of Pietro and Carlo Bembo, and in 1472 was ambassador from the Republic of Venice at the court of the Duke Charles of Burgundy. Nothing is known about these pictures.

The heads of Caracalla, Aurelianus, Antinous, Marcellus, Julius Caesar and Domitian, all in marble, are antique.

The head of Antoninus, in copper, is antique.

The marble Cupid, lying down asleep, with a sculptured lizard, is an antique work by a sculptor of Samos, and is different from the one in the possession of Madam of Mantua.<sup>1</sup>

<sup>1</sup> The Cupid belonging to Isabella d'Este Gonzaga, Marchioness of Mantua, was ascribed to Praxiteles, and was celebrated both in Greek and Latin verses by several contemporaries, who described it as "the Praxitelean Cupid sleeping in the skin of the Nemean lion, with his torch extinguished, and his bow and quiver and Hercules's club placed behind his back, etc." A Cupid with the same attributes is to be seen in the Museum of Antiquities of the Academy of Sciences in Turin, which, according to Dr. Carrado Lange of Leipsig, is an early work of Michelangelo Buonaroti from an antique which is still preserved in the Castle of Cataio, near Padua. As to Bembo's Cupid, the Abate Morelli remarks that the lizard is not an attribute of the god of Love, but of the god of Sleep, which was often represented as a child sleeping on a lion's skin, with poppies, a lizard crawling by, and other accessories, but not those of Love. Both Isabella d'Este's and Bembo's Cupids are lost, as well as all the other works of art above-mentioned by the Anonimo.

The Book of the Comedies of Terence, written on good square-shaped paper, is an ancient book.<sup>1</sup>

The Virgil also, written on good square-shaped paper, with the arguments of the books painted at the heading of each of them, is an ancient book, and the pictures represent ancient costumes.<sup>2</sup>

The bronze candlestick with kneeling maidens carrying baskets upon their heads, is a modern work by . . . . The bronze statuette, one foot high, representing a draped woman, is antique.

The bronze statuette representing a man, nude, standing and holding a spear with his left hand, is antique.

<sup>1</sup> This precious Codex of Terence came to Bembo from his father, who owned it in 1457. It passed later on into the possession of Torquato Bembo, who sold it to Fulvio Orsini, by whom it was left to the Vatican Library.

It was constantly used by learned scholars, and more than once reproduced, but in 1799 it was, we are told by a French officer, destroyed by some French soldiers in their efforts to obtain the gold with which it was ornamented.

<sup>2</sup> This important and wonderful manuscript also passed with the Terence into the hands of Fulvio Orsini, and was by him left to the Vatican Library

The bronze statuette, one span high, wrapped in a cloth, is antique.

The small nude statuette is an antique bronze.

The other small nude figure with a short dress, also in bronze, is antique.

All these, together with the Mercury, belong to Messer Bartolommeo.<sup>1</sup>

#### AT THE EREMITANI.

The chapel on the right, which contains on the one side a representation of the Virtues, and on the other side a representation of the Vices, together with the portraits of the men who were famous in the Order of St. Augustine, and the titles of the works of the Saint, was painted by Giusto of Padua (Giusto Padovano), or, as some people will have it, of Florence. It was founded by Messer Tebaldo di Cortellieri of Padua, in

<sup>1</sup> Frizzoni considered this was a reference to Bartolommeo Ammanti, a sculptor of Florence, but Mr. Berenson points out that he was much too young at the time to have executed these statuettes. It is curious that amongst Bembo's treasures there is no reference to his famous Egyptian bronze tablet representing the Mysteries of Isis, which is now in the Egyptian Museum at Turin.





*Alinari photo]*

*[Ermitani, Padua*

ST. JAMES BEFORE CAESAR.

By MANTEGNA





1370, and his portrait is to be seen on the right side of the altar, as it appears from the eulogistic inscription underneath.<sup>1</sup>

The main chapel (Cappella Maggiore) was painted by Guariento of Padua (Guariento Padovano), or, according to some, of Verona.<sup>2</sup>

The altarpiece in tempera in the above-mentioned Chapel of Cortelieri, was painted by the artist Marino in 1370, as it appears from the signature.<sup>3</sup>

In the chapel on the right side of the main altar, the left side was painted by Andrea Mantegna; the lower part of the right side by the same; and the upper part by Ansuino da Forli, and partly by Buono of Ferrara or of Bologna; Our Lady ascending to Heaven, with the Apostles, behind the altar, the figures high up under the *cupola*, the Evangelists and the

<sup>1</sup> These frescoes are no longer in existence.

<sup>2</sup> This Guariento was probably a native of Verona, and became afterwards a citizen of Padua. Vasari calls him Guarriero Padovano. He also painted in the Ducal Palace of Venice in 1365. His frescoes in the Cappella Maggiore still exist. He was a follower of Giotto, and a contemporary of Avanzi and Altichiero. The most interesting parts of the frescoes are those in black and white.

<sup>3</sup> Nothing is known either of the picture or of the painter.

chests in perspective, are by Niccoló Pizzolo of Padua. The terra-cotta figures in full relief above the altar of the same chapel are by Giovanni of Pisa, a companion and pupil of Donatello, who took him to Padua.<sup>1</sup>

The Arena Chapel (Cappella dell' Arena) was painted by Giotto of Florence in the year 1303, and was founded by M. Enrico di Scrovegni Cavaliere.<sup>2</sup>

#### AT THE EREMITANI IN THE HOUSE OF THE VITALIANI.

The Giants in chiaroscuro are by Paolo Uccello of Florence, who painted them at the

<sup>1</sup> Francesco Squarcione was intrusted with the decoration of this famous chapel, which he completed with the help of the above-mentioned pupils of his about the year 1460. He was to receive 700 ducats for the Mary, and the subjects of the decorations were the life of St. James and St. Christopher. The painter, Buono, was a native of Ferrara, as it appears from his signature to a little picture (No. 771) in the National Gallery, representing St. Jerome in the desert.

<sup>2</sup> This statement by the Anonimo is not correct: the chapel was built in 1303, and Giotto painted in it in 1306, at the time that Dante was staying in Padua, as related by Benvenuto da Imola.



*Hanfstätgl photo]*

*[National Gallery, London*

ST. JEROME IN THE DESERT

By BUONO DA FERRARA



rate of one a day, at the price of one ducat each.<sup>1</sup>

#### IN THE CHURCH OF SAN BENEDETTO.

The small picture on canvas in the middle of the Church against the arch on the right, going towards the choir, representing the Nativity is by . . . . Corona of Padua, and it is either a copy of a Flemish picture or an imitation of the Flemish style.

The inlaid "mastabe" (a state chair) on the right near the choir is a remarkable work by Fra Vincenzo dalle Vacche of Verona of the Olivetan Order.

The picture on canvas representing St. Benedict, in the Choir, is by Mantegna.<sup>2</sup>

<sup>1</sup> These frescoes no longer exist. Vasari says they were in "terra verde," for the entrance to the house of the Vitali family, and that they were mentioned in a Latin letter written by Girolamo Campagnola to the philosopher Leonico Tomeo, as "so admirably done that Mantegna is said to have held them in the highest estimation." Vasari adds that Ucello came to Padua on the recommendation of Donatello, who was then working in that city. Vasari makes, however, a mistake, and confuses the Vitaliani family with the Vitali family. The work was done for the Vitaliani.

<sup>2</sup> The church of St. Benedetto has been greatly

IN THE HOUSE OF MESSER MARCO DA MANTOVA,  
DOCTOR.

The little picture in oil representing St. Jerome doing penance in the desert, is by Raphael d'Urbino.

The little picture in oil with the head of Our Lady, is by Bartolommeo Montagna.

The four marble heads are antique (and there are many).

The bronze statuettes are modern imitations from the antique, by different masters, like the Jupiter sitting, etc.

The bronze nude figure of a man walking with a vessel on his shoulders is by Andrea Riccio.

The numerous gold and silver medals are antique.

1537.

The marble statuette, two feet high, of a woman draped with three garments, headless and handless, is antique, and was found in the ditches of the ramparts of Padua.

altered since the Anonimo's time, and it is not known what has become either of the two above described pictures, or of the "mastabe."



The marble statuette of Pomona, mutilated like the above, with her arms full of fruit, is antique, and was found in the same place.

The large landscapes on canvas in tempera, and the others drawn with pen and ink on paper, are by Domenico Campagnola.<sup>1</sup>

IN THE HOUSE OF MESSER . . ., DA STRA,  
CLOTH MERCHANT.

The small reproduction of Mantegna's pictures in the Eremitani Chapel is by<sup>2</sup> . . . .

The picture on vellum with many coloured animals is by Pisano.

<sup>1</sup> Marco Mantova Benavides was a lecturer on law at the University of Padua, and was greatly renowned in his time both for his learning and his fine collection of objects of art and old curiosities. Some of the pen-and-ink drawings by Campagnola are ascribed to Titian, whom the former strove to imitate, and can be found in the collections of the Titian drawings, all over Europe. In the Malcolm Collection at the British Museum, London, is a drawing signed Domenico Campagnola, which might perhaps help in the identification of other drawings by the same master. Nothing is known of the pictures and statuettes above-mentioned by the Anonimo.

<sup>2</sup> This now belongs to Mme. Edouard André of Paris.



The marble bust of a child is antique.

The bronze Saracen is an old work.

The numerous bronze statuettes are modern works by different masters.

The numerous bronze medals are modern.<sup>1</sup>

IN THE HOUSE OF MAESTRO GUIDO LIZZARO  
IN STRADA.

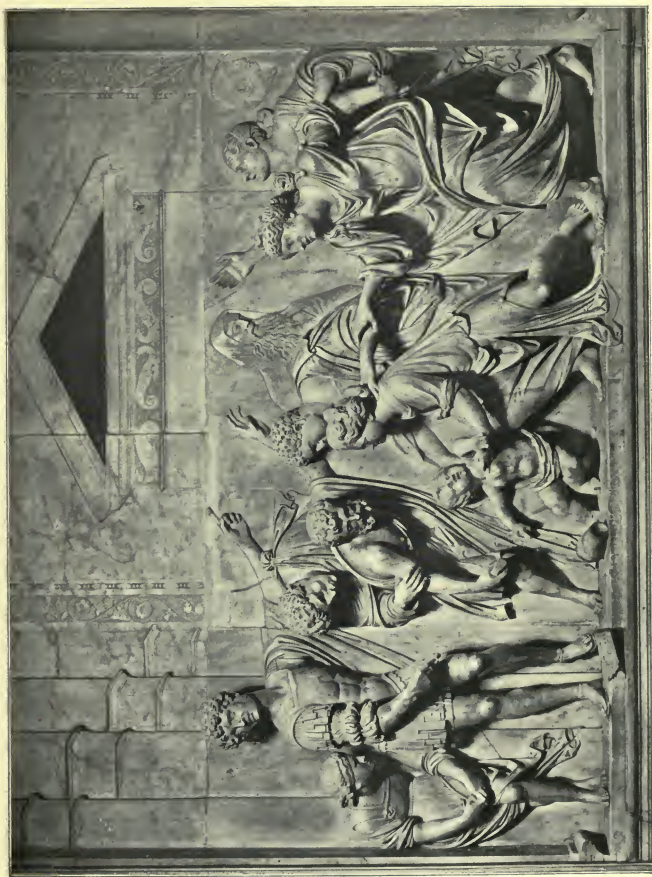
The little child with a glass, in terra cotta, representing a miracle of St. Antony, is the model of the work which Maestro Giovanni Maria has to execute for the "Santo."

The terra cotta relief representing the Judgement of Solomon is the model of the marble relief made by Maestro Giovanni Maria for Messer Battista dal Lion, who afterwards gave it to the English Bishop . . . . .

The reclining Satyr in terra cotta, the Venus unrobing herself, and the nude woman standing against a table, also in terra cotta, are by the same Maestro Giovanni Maria.<sup>2</sup>

<sup>1</sup> Nothing is known of any of these works.

<sup>2</sup> Giovanni Maria Mosca was a distinguished sculptor of Padua, who has been already mentioned as the author of a marble relief in the Cappella del Santo, of which the first terra cotta above-described was the model. The miracle referred to is that of the glass breaking the stone. The perspective of



*Anderson photo*

[*Chiesa del Santo, Padua*

ANDERSON ST. ANTONY "THE GLASS BREAKING THE STONE"



IN THE HOUSE OF MAESTRO ALVISE OREVESE,  
A SCULPTOR BOTH OF RELIEFS AND STATUÉS.

The picture representing . . . is by Titian.

The small galloping horse in bronze is by the above-mentioned Maestro Alvise.

The small Hercules striking the snake, in bronze, is by the same.

The numerous medals are partly by him and partly by other masters.

The numerous drawings are by different masters.<sup>1</sup>

#### AT SANT' AGNESE.

The "puttino" (little child) in Nanto stone above the door is by Maestro Giovanni Maria.<sup>2</sup>

#### THE HALL OF THE PODESTA.

This Hall, which is 230 feet long, 100 feet high, and . . . feet wide, was painted, according to the buildings was designed by a Messer Giulio of Florence.

Battista dal Leone was a professor of philosophy at the University of Padua.

<sup>1</sup> Nothing is known of any of these works.

<sup>2</sup> The "puttino," by Giovanni Maria Mosca, already mentioned, no longer exists.

ing to Campagnola, partly by Giovanni Miretto of Padua, and partly by a Ferrarese.<sup>1</sup>

#### THE CHAPEL OF THE PODESTA.

This was painted by Ansuino da Forlì, Fra Filippo and Nicoló Pizzolo of Padua, according to Campagnola.<sup>2</sup>

#### THE BAPTISTERY AT THE DUOMO.

This was painted by Giusto, according to Campagnola and Riccio ; some others, however, ascribe the frescoes to Altichiero. The pictures in the interior are very different from those outside. Inside, above the door opening into the cloister, one reads : " OPUS JOAN-NIS ET ANTONII DE PADUA," and above this there was an inscription in four lines, now perished, probably in memory of the Signori de Carrara, who had caused that work to be done. Therefore the Signori of Venice did their best to celebrate their names. The

<sup>1</sup> This is the famous "Sala della Ragione," said to be the largest room in Europe. The frescoes are to be dated subsequent to the year 1420, when the palace was burned.

<sup>2</sup> This chapel no longer exists.

Abraham about to sacrifice Isaac, above the door of the Baptistery, was modelled by Giovanni Maria of Padua, and cast by Maestro Lizzaro of Padua. They are small figures, one foot high.<sup>1</sup>

#### IN THE PALACE OF THE CAPITANIO.

In the last small room, at the end of the Theban room looking towards the Chancellor's house, the frescoes in chiaroscuro, representing the exploits of the Carraresi with squadrons of soldiers, etc., etc., are by . . .

The Theban room, which contains the history of Thebes, was painted by . . . who seems to have also painted the history of Spoleto in the Council Room in Venice, which Titian covered with other pictures. He was very clever at painting horses, but did not succeed so well in other subjects.<sup>2</sup>

<sup>1</sup> The paintings on the outside have disappeared ; those in the interior are still in existence, though greatly damaged, and show the style of Giusto of Padua. The bronze alto-relievo, representing the Sacrifice of Isaac, is lost.

<sup>2</sup> There is no trace of these frescoes left in the Palace of the Capitanio. If the Anonimo's surmise was correct the frescoes in the Theban room must



In the Giants' Room (Sala dei Giganti) according to Campagnola, Giacomo Davanzo painted on the left side the "Captivity of Jugurtha" and "The Triumph of Marius"; while Guariento Padovano painted the twelve Caesars and their exploits on the right side. According to Andrea Riccio, Altichiero and Ottaviano Bresciano also painted there. In the same room are the portraits of Petrarch and Lombardo, who, I believe, suggested the subjects of these paintings.<sup>1</sup>

The balcony at the back, where the Signori of Padua are portrayed life-size in green colour, was painted by . . .

The Chapel of the Capitanio was painted, have been executed by Guariento Padovano who, according to Sansovino, made a picture representing the battle of Spoleto, in the room of the Great Council in Venice, which was re-painted by Titian and was destroyed by the great fire of 1577.

<sup>1</sup> These frescoes were covered in the sixteenth century with other pictures executed by indifferent artists, which represent various historical personages, Roman and Paduan, and bear the date 1540. The only part of the old paintings, which has been preserved is the portrait of Petrarch, who is represented sitting at a book-stand. This picture shows the hand of a painter of the earlier part of the fifteenth century.



according to Campagnola, by Guariento and Giacomo Davanzo of Padua.<sup>1</sup>

#### IN THE CHURCH OF SANT' AGOSTINO.

The main Chapel (Cappella Maggiore), where the monuments of the Signori da Carrara are situated, was painted by Guariento of Padua, according to Campagnola.

The Chapel of Our Lady on the left was painted by Benedetto Montagna, son of Montagna.<sup>2</sup>

#### AT PRAGLIA, IN THE ENVIRONS OF PADUA.<sup>3</sup>

The crucified Christ with the two other figures in the Refectory are by Bartolommeo Montagna.

The little Satyr and the "puttino" (little child or Cupid) in bronze, on the small cornices

<sup>1</sup> These pictures, executed partly on panel and partly on the wall, were removed to the Public Academy of Sciences. Those on panel are in a good state of preservation and represent Angels, a Madonna with the Child, and a St. Matthew writing.

<sup>2</sup> This church has been turned into barracks, and the paintings have disappeared.

<sup>3</sup> The Convent of Praglia, seven miles from Padua.

of the lavatory at the door of the Refectory are by . . . <sup>1</sup>

SANTA MARIA DI MONTE ORTONE.

The wood cover of the image of Our Miraculous Lady, representing the story of its Miraculous Origin, was painted by . . .

The frescoes in the Cappella Maggiore, representing the history of Our Lady, and the "Nativity" on the right, also in fresco, are by . . . <sup>2</sup>

Saint John in marble, two feet high, in the middle of the fountain; the fountain and Our Lady in marble, two feet high, on the wall near the Sacristy, going towards the Convent, are by . . . <sup>3</sup>

<sup>1</sup> The fresco in the refectory by Montagna still exists: it represents, with the Christ crucified, the Blessed Virgin and St. John and the Magdalen at the foot of the Cross, with a kneeling figure on the right; and above, in a lunette, the Almighty Father, surrounded by Angels. It was much injured by white-wash some time back.

The two bronzes have disappeared.

<sup>2</sup> These frescoes are by Montagnana and are signed by the artist underneath one of the figures in which he portrayed himself: "JACOBUS DE MONTAGNANA PINXIT."

<sup>3</sup> Nothing is known of these statues.

CREMONA



## IN CREMONA

THE TOWER of Cremona (called "il Torrazzo") was built in the middle of the town in the year 1284 by the Guelphs, who in the same year were driven away by the Ghibellines with the assistance of the Emperor Rudolph. It is 489 steps high, each step being half a foot deep, from the bottom to the top; above the windows, just before reaching the top passage with the battlements, there are loopholes which command an extended view over several towns and castles.<sup>1</sup>

THE DUOMO was built by the Guelphs in the year 1284.<sup>2</sup>

<sup>1</sup> The foundation stone of this tower was laid by Bishop San Silvino in the year 754. The top part was designed and completed in 1284 by Francesco Pecorari, a distinguished architect of Cremona, whose name we also find at the foot of the tower of St. Gothard in the Ducal Palace at Milan.

<sup>2</sup> The foundation stone was laid on the 15th of August, 1107, by Bishop Gualtero. The Duomo was consecrated in 1190 by Bishop Sicardo, in the presence of the Emperor Henry VI., son of Frederick Barbarossa.

The eight marble statues on the façade of the Duomo are by . . . Inside the Duomo the large frescoes above the portal representing the Passion, and the Pietà on the left, with a strong effect of foreshortening, are by Giovanni Antonio da Pordenone.<sup>1</sup>

Of the frescoes above the arches representing the life of Our Lady and Christ, the sixteen pictures on the left were executed by Boccaccino, and the eight pictures on the right by Altobello.<sup>2</sup>

<sup>1</sup> These frescoes are still in existence. The Anonimo must have written his notes about the Duomo of Cremona between 1521 and 1524, otherwise one would wonder why he does not say a word either about the picture by Bernardino Gatti, completed in 1529, representing the resurrection, or about the wonderful altarpiece by Pordenone on the first altar on the right, which was completed about 1524.

<sup>2</sup> This statement by the Anonimo is neither correct nor complete. As it appears from the signatures, as well as from the style of the work, the first eight pictures (dated 1515) on the left are by Boccaccio Boccaccino; the next two are by Giovanni Francesco Bembo, a mere beginner at the time; then come two pictures by Altobello Melone, a pupil of Romanino da Brescia (dated 1517); and next to these Boccaccino again, with the picture of the "Christ disputing with the Doctors." On the right side, facing the last-named picture, there is a "Last Supper," signed by Altobello

The large Christ with the four figures on the vault of the Chapel is by Boccaccino.<sup>1</sup>

IN THE CHURCH OF SAN DOMENICO OF THE  
OBSERVANT FRIARS.

The small picture of Our Lady on the left side of the choir entrance is by Boccaccino.

The small picture on the other side representing the Procession to Calvary is by the same.

The other two small pictures near the above-mentioned ones are by . . .

The main altarpiece is by Filippo da Parma. The Dormitory is magnificent.<sup>2</sup>

Melone, followed by four other compositions by the same, bearing the date 1516; the frieze is then continued by Gerolamo Romanino with four scenes of the Passion, and it is completed by Pordenone with three more pictures.

<sup>1</sup> This fresco was executed by the painter about the year 1506.

<sup>2</sup> This Church and the Convent annexe, on the site of Piazza Roma, were demolished some years ago. Of the two small pictures by Boccaccino the one representing the Procession to Calvary was bought by the National Gallery in 1870, from the art dealer Giuseppe Baslini, at whose establishment both were for sale at that time. The other two pictures men-



IN THE CHURCH OF SAN TOMASO OF THE FRIARS  
OF MONTE OLIVETO.

The Tomb of the Saints Pietro and Marcellino, Protectors of Cremona, on the right side in the third small chapel, was executed by Giovanni Domenico da Vercelli, that is to say, the sarcophagus and the five marble alto relievos two feet high containing some foreshortened figures.<sup>1</sup>

IN SANT' AGOSTINO, MONASTERY OF THE HERMIT  
OBSERVANT FRIARS.

The fresco in the cloister representing the history of St. Augustine was painted by Maestro Giovanni Piero da Valcanonica.

tioned by the Anonimo are probably the two small panels, both representing the Virgin and Child, with some Saints, signed respectively Galeazzo Campi and Tommaso Aleni, Boccaccio's pupils, which are to be seen in the palace of the Municipality of Cremona. The altarpiece by Filippo Mazzuola of Parma, Parmigiano's father, is lost.

<sup>1</sup> This tomb was removed about the year 1609, into the crypt of the Duomo, the Church of San Tomaso having collapsed. The sculptor's name has never been mentioned by any art historian except the Anonimo, but the sculptures are fine specimens of Lombard Art in the earlier part of the sixteenth century.



*Alinari photo*

[Cremona

THE MADONNA ENTHRONED, WITH SAINTS

By PIETRO PERUGINO



The vault and the side walls of the refectory were painted by Boccaccino, and the front and back walls by Giovanni Antonio da Pordenone.

The altarpiece on the right side of the portal, representing Our Lady with two Apostles, was painted by Pietro Perugino in the year 1492.<sup>1</sup>

IN SAN PIETRO, MONASTERY OF THE WHITE  
FRIARS.

The cloister with two ceilings in the Doric style, of a good design, is the architecture of Filippo del Sacco of Cremona, a master of intarsia work.<sup>2</sup>

<sup>1</sup> The painter, Giovanni Piero da Valcanonica, mentioned by the Anonimo is Pietro da Cemo, a pupil of Foppa's. Some pictures by him are to be seen in Valcanonica, in a church near Breno, and they bear the date 1474.

Of all the above described paintings in the Monastery of St. Augustine, the only one left is Perugino's altarpiece, signed by the master, and dated 1494. The two Saints are St. John the Evangelist and St. Augustine.

<sup>2</sup> Neither the master nor his works are known.

IN SANTA MARIA DELLE GRAZIE, OF THE  
FRANCISCAN FRIARS, AT THE END OF BORGO  
SAN NAZARO, ON THE ROAD TO MANTUA.

The main altarpiece, and the altarpiece  
beneath the loft<sup>1</sup> on the right, are by Boc-  
caccino.

The fresco representing the Passion above  
the loft<sup>1</sup> was painted by . . . who imitated the  
style of Giovanni Antonio da Pordenone.<sup>2</sup>

IN SAN LORENZO, PROVOSTSHIP OF THE PROTHO-  
NOTARY DA GAMBARA, WITH AN INCOME OF  
4,000 DUCATS.

The marble reliquary of St. Mauro on the  
left is of elaborate and highly finished open-  
work and relief by Giovanni Antonio Amadeo  
of Pavia.

<sup>1</sup> The Venetian word "parco," here translated "loft,"  
is also sometimes written "barco." It signifies a loft,  
as in rood loft, organ loft; a gallery, as in singer's  
gallery, or a tribune. The Italian word "palco" has  
much the same meaning, but the two words are really  
not connected. There is only one "parco" left in  
Venice, that at San Michele.

The word will also be found on pages 77 and 79.

<sup>2</sup> There is no trace left either of this Church or of  
the paintings which it contained.

The Pietà in terra cotta, similar to the one in the Church of St. Anthony in Venice, is either by Paganino or by Turriano.<sup>1</sup>

IN THE CHURCH OF SANT' ANGELO, OF THE  
FRANCISCAN FRIARS, OUTSIDE THE GATE  
D'OGNISSANTI, ON THE ROAD TO BRESCIA.

The main altarpiece, representing the Nativity, with the Child lighting up the surrounding figures, in the Flemish manner, is by . . . of Cotignola.<sup>2</sup>

<sup>1</sup> The beautiful sculptures of the Reliquary were removed in 1805 to the Duomo of Cremona. They represent various scenes of the life and martyrdom of the Saints, Mario, Marta, Audiface and Abacone, and not of St. Mauro, as the Anonimo erroneously states, and bear the name of the sculptor, with the date 1482.

It is not known what has become of the Pietà, which was by Guido Mazzoni, *alias* Paganino, who died in the year 1518.

<sup>2</sup> This Church no longer exists, and it is not known what has become of the aforesaid picture, which must have been painted either by Francesco Zaganelli of Cotignola, or by Gerolamo Marchesi also of Cotignola and a follower of Raphael.



## IN THE CHURCH OF SAN VINCENZO.

The Tomb of . . . on the right was executed by Cristoforo da Roma, and it is a work praised for the finish of the foliage.<sup>1</sup>

IN THE HOUSE OF THE PRIOR OF SANT'  
ANTONIO.

The picture on canvas, in tempera, representing Lucretia stabbing herself, full length, in the Flemish style, was painted by Altobello da Melone of Cremona, a clever young man with considerable talent for painting, and Romanino's pupil.

The small circular room with the vault representing our celestial hemisphere, was decorated and divided into compartments by . . .<sup>2</sup>

<sup>1</sup> This is the tomb of Pier Francesco Trecchi, which was removed to the Church of Sant' Agata some years ago. It bears the date 1502.

<sup>2</sup> The picture by Altobello da Melone is lost, and nothing is definitively known about the circular room, save that the reference may be to a circular room in the Via Belvedere (Casa Maffi), the ceiling of which is divided into octagonal compartments and ornamented with the figures of Apollo and the Muses, in black and white, holding, each of them, a hemisphere



IN THE HOUSE OF MESSER ASCANIO BOTTA—A  
LAWYER, A POET, AND AN ANTIQUARIAN.

The numerous medals are antique.

The numerous drawings are by many different  
masters.<sup>1</sup>

in their hands. This was the work of a pupil of  
Boccaccino.

<sup>1</sup> Nothing is known of these works.



MILAN



## IN MILAN

THE HOUSE OF COSIMO DE' MEDICI was given by the Duke Francesco to the same Cosimo, who rebuilt it nearly from the foundations, and made it the finest house in Milan. It is 87 yards long, 87 wide and 26 high, with only one roof. The inner court is 26 yards long and 20 wide; round it there are three "loggie," the front one being 5 yards wide and 25 long; the one on the right  $7\frac{1}{2}$  yards wide and 22 long; the one on the left containing the figures of the famous Romans is 8 yards wide and 28 long. Through the loggia on the right we pass into a large winter-room on the ground floor. A door in this room leads into a little court with a well. Opposite, in a loggia facing the garden, there is a staircase leading to the kitchen. Near the aforesaid large room there is another staircase leading to the upper floor.<sup>1</sup>

<sup>1</sup> This house was given by the Duke Francesco Sforza to Cosimo il Vecchio in 1456. It belongs now to Count Valtorta, who has turned it into quite a

THE CITADEL OF MILAN, called "Castel Giovio," was caused to be rebuilt, having fallen into ruin, by the Duke Francesco and Madonna Bianca, his wife, in the year 1450, the noble architect being . . . ; or perhaps by Galeazzo Visconti. It is situated near the gate that was called in the ancient times the gate of Giove (Jupiter).<sup>1</sup>

The underground passage leading from the walls to the counterscarp and further, under the ditch, was made by the architect Bramante by the order of Signor Ludovico.<sup>2</sup>

The fresco there (in the Citadel) beneath the guard-room, which represents several men dancing in bright sunshine, with a storm in the background, and which signifies "Post malum bonum" and "Post Tenebras spero lucem," was ordered by Signor Ludovico to . . .<sup>3</sup>

modern dwelling-house. See description of this house by Vasari, in his Life of Michelozzi. The rich sculptures which decorated the main entrance, together with some fine terra cotta medallions, are preserved in the Archaeological Museum of the Brera.

<sup>1</sup> The first statement by the Anonimo is correct.

<sup>2</sup> A clever German architect, the Baron Heinrich von Geymüller, has demonstrated that this covered way was not underground, but passed through a viaduct designed by Bramante, which still exists.

<sup>3</sup> This painting has disappeared.

THE CHURCH OF SAN SATIRO is of antique architecture, and has round the cell a colonnade of the Attic order at a distance from the wall, bearing on the entablature a cradle-vault with open spaces. This church does not face the East with its main altar, as most churches do, but was necessarily situated in another direction.<sup>1</sup>

The circular sacristy there, with an Attic colonnade without a cell, was designed by Bramante; and as it turned out to be dark on account of its being treble, he devised a method to light it from above.<sup>2</sup>

<sup>1</sup> This church, which dated as far back as the ninth century, was rebuilt on a new design, some say by Bramante, some by Bartolommeo Suardi, his pupil, known as Bramantino; and it has since been called Santa Maria presso San Satiro.

<sup>2</sup> The principal architect of this church, according to Mongeri, was Bramante, whose art is visible in the transept and in the sacristy, and Suardi (Bramantino) continued his work. . . .

The sacristy was restored in the years 1855-1856, by the architect Vandoni. It has no importance in its exterior; the interior is a regular octagon with eight richly decorated angular pillars, bearing a magnificent entablature. The second order consists of double arches with pilasters and pillars interposed. The last entablature, lighter than the inferior one, and of a Roman character, rests upon sixteen little pillars; the vault, whence comes the light through eight



THE GREAT HOSPITAL FOR THE PLAGUE, outside the Levant gate, was built by the Duke Francesco mainly from public subscriptions.<sup>1</sup>

THE CHURCH OF SANT' ERCOLINO, adjoining the Church of San Lorenzo, was built by the Queen. . . . who is buried therein, and was an ancient round temple devoted to Hercules. It is *monopteros*, that is to say, it consists only of a circular wall, and is decorated with mosaics. Under the covering of the roof there are some earthen urns to prevent the moisture from spoiling the decorations of the ceiling.<sup>2</sup>

circular windows, is divided into eight compartments, and ends in a small dome, like the one of the main *cupola*. In the great frieze and the breastwork of the *loggietta* can be seen the style of Caradosso. (Mongeri, "L'Arte in Milano," 1872, p. 221.)

<sup>1</sup> This is the famous "Lazzaretto," which was founded by the Duke Francesco Sforza. It is still the property of the Ospedale Maggiore. It was begun in the year 1488, under the direction of the architect Lazzaro de Palazio, and completed, as it now stands, in the year 1629, as appears from an inscription in the interior of the south wing. It consists of a large quadrangle, 378 metres long and 370 wide, with a little porch with breastwork all round, corresponding with a row of 300 small rooms opening in the inside. (Mongeri, "L'Arte in Milano," p. 401.)

<sup>2</sup> The Anonimo means the chapel of Sant' Aquilino

THE CHURCH OF SAN LORENZO was an ancient temple of Hercules, built by the Emperor Maximianus, who was born in Severe, a Milanese castle.<sup>1</sup>

THE CHURCH OF SAN MARTINO was an ancient temple devoted to Mars. It is situated outside the Vercellina gate, and it is an annexe of the Church of San Vittore. It is *monopteros*, that is to say, it consists only of a circular wall. Under the covering of the roof there are earthen urns to prevent the moisture from spoiling the decorations of the ceiling.<sup>2</sup>

THE PAROCHIAL CHURCH OF SAN VITTORE was

which, according to a tradition, was founded by Galla Placidia, sister of the emperor Honorius. A sarcophagus which was believed to contain her remains and a few fragments of the mosaics are still to be seen. (See Mongeri, *ibidem*.)

<sup>1</sup> According to Mongeri, the Emperor Maximianus did not build a temple to Hercules on the site of the church of San Lorenzo, but a bath, which was called "Thermae Maximiani Herculei," thus originating the tradition that the church was anciently devoted to Hercules. It was Sant' Ambrogio, the patron Saint of Milan, who turned the Thermae into a place of worship, choosing for his purpose the largest room, that is to say, the "tepidarium."

<sup>2</sup> This church was demolished many years ago.

a theatre that had been built, as they say, by the Roman Gabinius during Pompey's Consulate.<sup>1</sup>

THE CHURCH OF SANTA MARIA AL CIRCO was an amphitheatre or circus, built by Gabinius.<sup>2</sup>

THE CHURCH OF SAN PAOLO, known as the "Compido," was in ancient times the Compitum, where the Ludi Compitales used to be celebrated, founded by Gabinius during Pompey's Consulate.<sup>3</sup>

THE PIAZZA DELL' ARENGO was anciently an Arena or an Amphitheatre, built by Gabinius as above.<sup>4</sup>

THE VERZARO was anciently a Viridarium.<sup>5</sup>

THE CHURCH OF SAN SALVATORE was anciently the Capitol of Milan, built by Nerva in imitation of the one in Rome, and was turned by

<sup>1</sup> This church, which is known as "San Vittore al Teatro," still exists, but not as the Anonimo saw it, as it was entirely rebuilt in the sixteenth century.

<sup>2</sup> This was demolished under Joseph II.

<sup>3</sup> This church was demolished and its name given to a "piazzetta" where it stood, Piazzetta di San Paolo, on the Corso Vittorio Emanuele. The tombstone of Beltraffio the artist was found in this piazzetta.

<sup>4</sup> This piazza is now called "Piazza del Duomo."

<sup>5</sup> A large market-place still bears this name.

the Bishop San Barnaba into a Church of the Saviour.<sup>1</sup>

THE TEMPLE OF SANTA MARIA INCORONATA, entitled Sant' Agnese, was built by the Duchess Madonna Bianca Visconti.<sup>2</sup>

IN THE CHURCH OF SAN FRANCESCO the main Chapel (Cappella Maggiore) was built for Signor Ruberto Sanseverino, and it contains the Tomb of Beatrice d' Este, sister of Azzo d' Este and widow of Nino de Gallura, who afterwards married Galeazzo Visconti, Matteo Visconti's son.<sup>3</sup>

THE LARGE ROOM on the right in the palace of the Municipality of Milan was built for Guido della Torre, who was captain of the people of Milan for his lifetime, in the year 1309.<sup>4</sup>

THE MARBLE LOGGIA in the Piazza dei Mercanti was built by Matteo Visconti in the year 1316.<sup>5</sup>

<sup>1</sup> This church stood on the site of the Galleria Vittorio Emanuele.

<sup>2</sup> This has been demolished. It stood in Via Sant' Agnese.

<sup>3</sup> This church was demolished in the eighteenth century. It stood on the site of the large Caserma di San Francesco.

<sup>4</sup> The palace still exists in the Piazza dei Mercanti, and is built of terra cotta.

<sup>5</sup> According to Mongeri, this Loggia, which is

THE CHURCH OF SANTA MARIA DI SAN CELSO outside the Lodovican gate . . .<sup>1</sup>

THE SENATORIAL TOWER OF SAN GOTTARDO was built by Giovanni Galeazzo Visconti; it is basket-topped, and ends in a pinnacle covered with glass.<sup>2</sup>

THE SQUARE TOWER OF SANT' ANTONIO D' EUSTORGIO was caused to be built by . . .; it is basket-topped, and ends in a pinnacle covered with glass.<sup>3</sup>

AT THE EREMITANI the altarpiece, a bas-relief

known as Loggia degli Osii, was completed in the next century, as appears from its style. It was built by Matteo Visconti in 1316, as appears from an inscription on the right. But we believe that the modillions of the balcony are all that is left of the old construction. In place of the columns were substituted the present square pillars in the seventeenth century. The upper porch bears the trace of the fifteenth century, and seems contemporary with the reign of Filippo Maria. (Mongeri, "L'Arte in Milano," p. 412.)

<sup>1</sup> There is no trace of this church left.

<sup>2</sup> This tower was built in the earlier part of the fourteenth century, and its architect was Francesco Pecorara, of Cremona, already mentioned in the notes under Cremona.

<sup>3</sup> Here the Anonimo mixes the names of two different towers, the tower of Sant' Antonio and the tower of San Eustorgio, which are alike in design.

in terra cotta, is a highly praised work by Angelino, either of Brescia or of Milan, Maestro Gasparo's brother.<sup>1</sup>

IN THE ARCHIEPISCOPAL COURT the frescoes, which still shine like mirrors, are by very old masters.<sup>2</sup>

IN THE CHURCH OF SAN GIOVANNI DI CONCA the frescoes which still shine like mirrors, are by old masters.<sup>3</sup>

THE DUOMO OF MILAN was commenced in the German style, and has, therefore, many faults, the principal one of which is that the vault consists of eight faces, and rests upon four pillars, so that a great part of it is out of the perpendicular of the pillars and is as it were suspended in the air. Besides this, the arches between the pillars are not semicircular, but pointed at the top in the German style; thus having no strength at the sides, but only at the summit, which is not sufficient for such a mass. For these reasons it has been several times

<sup>1</sup> The church of Sant' Antonio at the Eremitani was entirely rebuilt in the year 1630. The terra cotta altarpiece is lost.

<sup>2</sup> This palace has undergone many alterations, and the frescoes have disappeared.

<sup>3</sup> A few fragments of these paintings are preserved in the Museo Artistico Municipale.



altered, and it has not been possible to complete it well. Lately, several architects were intrusted with the task of altering the vault and entirely finishing the Duomo, the most prominent amongst them being the painter, Bernardo da Trevi. Messer Ottavio Panigarolo, a nobleman, also joined them. They made a model which was given to a German, who lost it.

Their task was to contrive a plan for altering the building and turning it from the German style into a better design.

The Cathedral was commenced on the 13th of June of the year 1387, by order of the Count of Virtù, Galeazzo Visconti, and was dedicated to the Virgin.<sup>1</sup>

<sup>1</sup> Inside the Duomo, on the right-hand side, there is an old inscription which says that the Duomo was commenced in the year 1386.

The painter and architect, Bernardo da Trevi, as the Anonimo styles him, was Bernardo Zenale, a native of Treviglio. He is highly praised by Vasari in his life of Bramante da Urbino. He says he was a Milanese "who was architect and engineer of the Duomo, admirable in design, and held by Leonardo da Vinci to be a most excellent master, although his manner is somewhat crude and his paintings are hard and dry."

Vasari further states that this artist painted an Ascension at the upper end of the cloister of Santa



IN THE HOUSE OF MESSER CAMILLO LAMPOGNANO, OR OF HIS FATHER, MESSER NICOLO LAMPOGNANO.

The little picture with half-length figures representing a patron making up accounts with his agent, was painted by John Eyck, Memlinc I believe, a Flemish painter, in the year 1440.<sup>1</sup>

Maria della Grazie, "wherein the observer will remark some very admirable foreshortenings." In San Francesco he says he painted a chapel in fresco, "the subject being the death of San Pietro and that of San Paolo."

"In Milan," he continues, "and the neighbourhood of that city there are likewise many other works by this master, all held in high estimation," and, finally, says Vasari, "I have in my book of drawings a female head by his hand, very beautifully executed in charcoal and white lead, from which a very fair notion of his manner may be obtained." As a painter he appears to have been a pupil of Vincenzo Foppa, of Brescia. He succeeded Omodeo as an architect of the Duomo on August 29th, 1522.

Ottaviano Panigarolo is mentioned by Cesariano as a helper to Bernardo Zenale in the Duomo.

<sup>1</sup> As the reader can see, the Anonimo here confuses the names of two distinct painters, namely, John van Eyck, who died in 1426, and is considered the father of the early Flemish school, and Hans

The numerous medals are mostly antique.

The numerous cameos are mostly antique.

Memlinc, who died in 1495. If the picture seen by the Anonimo was authentic, it had most probably been painted by Hans Memlinc, for at Van Eyck's time "genre" painting had not yet come into fashion.

PAVIA



## IN PAVIA

THE METAL STATUE OF THE WARRIOR ON HORSEBACK, in the parish of . . . . . , represents Odoacer, king of the Goths, and it had been erected by his order in Ravenna, but Charlemagne removed it to Pavia, where its name became corrupted into "Rugiasole."<sup>1</sup>

<sup>1</sup> This equestrian statue was believed by some to represent King Odoacer, by some others to represent a Roman emperor, say Antoninus Pius, Marcus Aurelius, or Lucius Verus. Petrarch speaks enthusiastically about it in a letter to Boccaccio, describing it as "the gilded bronze statue in the middle of the piazza, stolen in the old times from the Ravenians, and looked upon as a masterpiece of art by all good judges, etc., etc." An anonymous writer of the fourteenth century, quoted by Muratori, states that this monument was called the "Radisol" or "Regisol," on account of the reflections of the sun's rays on the gilded bronze. These are the words that became corrupted into "Rugiasole," according to our Anonimo.

It was pulled down by a revolutionary mob in the year 1796, and probably broken to pieces.

THE FORTRESS situated at the Milan gate (Porta Milano) was built by Matteo Visconti in the year 1315.<sup>1</sup>

THE CASTLE OF PAVIA, THE FAMOUS LIBRARY, THE CERTOSA AND THE PARK, were built by Giovanni Galeazzo Visconti, Galeazzo Maria's son, between the year 1382 and the year 1402, in which he died.<sup>2</sup>

THE CHURCH AND MONASTERY OF THE CERTOSA, outside the gate of . . . . ., was founded by Madonna Caterina, wife of Galeazzo, Count of Virtù, in the year 1390.<sup>3</sup>

THE FRESCOES IN THE CASTLE are by Pisano, and they are so smooth and shining, according to Cesariano, that even to-day you can see your own reflection in them.<sup>4</sup>

<sup>1</sup> Matteo Visconti took Pavia in the year 1315.

<sup>2</sup> The castle was founded in 1360 by Galeazzo Maria, and not by his son Giovanni Galeazzo, as the Anonimo erroneously states. As to the library, it was no longer in existence at the Anonimo's time, for when Louis XII., king of France, took Pavia in 1499, he had all the books removed to his castle of Blois.

<sup>3</sup> It was Gian Galeazzo, Conte di Virtù, who founded the Certosa in the year 1396. The chief architect was Bernardo da Venezia.

<sup>4</sup> These frescoes have disappeared. The painter was the well-known Vittor Pisano, of Verona.

BERGAMO





## IN BERGAMO

### IN THE PALACE OF THE PODESTÀ.

THE Philosophers painted on the façade overlooking the Piazza, and the other Philosophers painted in a green chiaroscuro in the hall, were executed by Donato Bramante about the year 1486.

The Loggia and the new façade in the new piazza, overlooking the Citadel, were painted by Giovanni di Busi of Bergamo.<sup>1</sup>

### IN THE CHURCH OF SAN PANCRAZIO.

The fresco representing the Pietà on the left-hand side on entering the church, is by Donato Bramante.<sup>2</sup>

<sup>1</sup> The Palace of the Podestà now contains a tribunal and a theatre. It has been greatly altered in the interior and completely whitewashed outside, so that no trace of the frescoes by Bramante is left.

Of the paintings by Giovanni di Busi, called Cariani, a pupil of Palma Vecchio's, all that is left is a fresco much injured by restoration, representing a scene from "Orlando Furioso."

<sup>2</sup> This picture has perished. There is to be seen in

IN THE CHURCH OF SAN VINCENZO, THAT IS TO  
SAY IN THE DUOMO.

The altarpiece on the right-hand side on entering the church, representing Our Lady with two Saints, was painted by Andrea di Previtali of Bergamo.<sup>1</sup>

IN THE CHURCH OF SANT' ALESSANDRO IN  
COLONNA.

The little picture on canvas, in tempera, representing the Pietà, on the right side in the little Chapel, is a work full of feeling, by Lotto.

the same church a Pietà on canvas ascribed to Marcantonio Cesareo, a pupil of Talpino.

<sup>1</sup> There is an altarpiece by Previtali in the Duomo, representing the Bishop St. Benedict, with St. Bonaventura on one side and on the other a bishop. It is doubtful whether the Anonimo actually meant this one, mistaking St. Benedict for the Virgin, probably from erroneous information, or whether he really saw another altarpiece by the same artist, representing the Virgin with two Saints, which would be lost. In the Sacristy are preserved three little panels ascribed to Lorenzo Lotto, which, however, show Previtali's hand and probably formed the predella of the picture of St. Benedict.



*Alinari photo*

[*Santa Maria Maggiore, Bergamo*]

INTARSIA WORK REPRESENTING JUDITH AND HOLOFERNES



The same little Chapel with the terra cotta statuettes, and the terra cotta reliefs all round, was designed and sculptured by . . . .<sup>1</sup>

IN THE CHURCH OF SANTA MARIA DELLA  
MISERICORDIA.<sup>2</sup>

The altarpiece in gilded copper, that is to say the niches, the cornices and the columns with the silver statuettes two feet high, chiselled all round, was made by Simone of Pavia, and finished by Galeazzo de' Cambi, a goldsmith of Cremona; in the central niche is represented the Assumption of Our Lady with the twelve Apostles; in the two niches on the sides St. Alexander and Santa Grata, and in the predella and bases of the columns are little bas-relief scenes.<sup>3</sup>

<sup>1</sup> The Pietà by Lotto, much injured by restoration, is still preserved in the sacristy.

The little Chapel of the Corpus Domini has been twice altered and re-decorated, in 1696 and 1869, and the terra-cotta statuettes and reliefs have disappeared.

<sup>2</sup> Now called Santa Maria Maggiore.

<sup>3</sup> Of this great work, which had been executed by Simon dei Germani, Galeazzo and Giacomo Cambi and Bartolommeo da Gandino, from designs and models of Andrea Riccio, Bernardo Zenale, Andrea

The intarsia work of the choir was executed by two young men of Bergamo, pupils of Fra . . . a Dominican, but the designs were by Lorenzo Lotto.<sup>1</sup>

In the Chapel of the Capitano Bartolommeo Colleoni, his tomb of Carrara marble was sculptured by Giannantonio Amadeo of Pavia. The equestrian statue in gilded wood standing upon it is by . . .<sup>2</sup>

#### IN THE CHURCH OF SAN DOMENICO OF THE OBSERVANT FRIARS.

The altarpiece of the high altar was painted by Lorenzo Lotto, and was ordered from him by Messer Alessandro da Martinengo in the year 1517.<sup>3</sup>

Zilioli, Lorenzo Lotto, Antonio Bosello, Jacopo de' Scipione and Andrea Previtali, only a few ornamental pieces of the predella are preserved in the Carrara Academy in Bergamo.

<sup>1</sup> This intarsia work was executed by Gian Francesco Capodiferro of Lovere, by Zinino his son, and by Pietro, his brother, from designs by Lotto.

<sup>2</sup> The gilded statue of Colleoni was executed by two German sculptors called respectively Sisto and Leonardo, and was placed on his tomb in the year 1501, that is to say, eighteen years after his death.

<sup>3</sup> The Church of San Domenico having been





*Alinari photo]*

*[Capella Colleoni, Bergamo*

# MONUMENT OF BARTOLOMMEO COLLEONI



The three frescoes above the loft (or gallery) are by three different masters : the Annunciation, in the middle, is by Andrea Previtali of Bergamo, a pupil of Giovanni Bellini ; the Martyrdom of St. Catherine, on the left, by Lorenzo Lotto ; the other, on the right, by . . . The altar-piece beneath the loft, the first one on the left on entering the Choir, was painted by Borgognone.<sup>1</sup>

The other altarpiece, on the right, and the last one, also on the right, are by Pietro Busser.<sup>2</sup>

In the main Chapel (Cappella Maggiore) the intarsia work of the seats was executed by Fra Damiano of Bergamo, a Lay Brother of the Order of St. Dominic, who was a pupil of Fra . . . Schiavone in Venice. The cartoons for this intarsia work were drawn by Trozo of demolished in the year 1561, the altarpiece by Lotto was removed to the parochial Church of S. Bartolommeo. It bears the artist's signature and the date 1517.

<sup>1</sup> The altarpiece by Borgognone was removed to the Church of S. Bartolommeo where it was hung in the sacristy together with three little panels of the predella of the great altarpiece by Lotto, which are now in the Accademia Carrara.

<sup>2</sup> Both the painter and his works are totally unknown.

Monza, Bernardo of Treviglio, Bramantino and others, and they represent stories from the Old Testament and different views.<sup>1</sup>

AT PORTA PINTA (PAINTED GATE).

The façade of the house of Messer dalla Valle was painted by Trozo of Monza.<sup>2</sup>

IN THE CHURCH OF SANTO SPIRITO, OF THE  
WHITE FRIARS—BORGO SANT' ANTONIO.

In the main Chapel, the two Tombs of Cavaliere dal Cornello and of the Bishop, his brother, were executed by . . . . .

<sup>1</sup> The intarsia work of the well-known Fra Damiano da Bergamo was removed to the Church of S. Bartolommeo, where it can be seen in the choir.

<sup>2</sup> This house is situated in Via di Porta Dipinta (No. 48), close to the Church of Sant' Andrea. From the scarcely distinguishable remains of its frescoes one can see that they represented the Condottiere Bartolommeo Colleoni, with five other warriors. The painter, Trozo da Monza, is highly praised by Lomazzo in his "Indice" for some frescoes of "matchless beauty" which he painted on the façade of a house in Milan. The frescoes in the Cathedral of Monza are among his earlier works.



*Alinari photo]*

*[Santo Spirito, Bergamo*

THE MADONNA ENTHRONED, WITH SAINTS AND ANGELS

By LOTTO



In the third Chapel on the right, the altarpiece representing . . . . ., is by Andrea di Previtali of Bergamo, pupil of Giovanni Bellini.

In the fourth Chapel, the altarpiece is by Lorenzo Lotto.<sup>1</sup>

IN THE CHURCH OF SAN BERNARDINO IN  
BORGO SANT' ANTONIO.

The altarpiece of the high altar, representing Our Lady with St. Bernard and St. Joseph on one side, and St. John the Baptist and St. Anthony on the other, and the four foreshortened angels who are in the air, holding a canopy above the heads of the figures, with the child underneath writing, is by Lorenzo Lotto.<sup>2</sup>

<sup>1</sup> The tombs are still in the church. There are two altarpieces by Previtali, one bearing the artist's signature and the date 1515, and the other with the date 1525, which is said to have been finished by Agostino Caversegno, a pupil of Lotto. The Anonimo probably meant the former, which represents St. Nicholas, St. John the Baptist, and St. Bartholomew. The altarpiece by Lotto is still in its old place and bears the artist's signature and the date 1521.

<sup>2</sup> This altarpiece is still in its old place, and bears the date 1521, like the afore-mentioned one.



IN THE CHURCH OF THE TRINITÁ, NEAR  
SANTO SPIRITO.

The little picture, representing the Trinity is  
by Lorenzo Lotto.<sup>1</sup>

IN THE CHURCH OF SANTA MARIA DELLE GRAZIE,  
MONASTERY OF THE OBSERVANT FRIARS  
OF ST. FRANCIS, OUTSIDE THE GATE OF  
COLOGNE.

The altarpiece of the high altar, in tempera,  
representing Our Lady with two figures, one  
on each side, in gilded niches, was painted by  
Maestro Vincenzo Bresciano, an old painter,  
I believe.<sup>2</sup>

<sup>1</sup> This picture is now to be seen in the sacristy of  
the Church of Sant' Alessandro in Croce.

<sup>2</sup> By Vincenzo Bresciano the Anonimo means Vin-  
cenzo Foppa. Six of the panels which composed this  
great altarpiece are preserved in the Gallery of the  
Brera at Milan. Two central panels and the pre-  
della are missing. They represented an Ecce Homo  
between two little figures of angels, and on the sides  
the Annunciation, Visitation, Nativity, and Flight into  
Egypt.



*Alinari photo]*

*[San Bernardino, Bergamo*

## THE MADONNA AND CHILD, WITH SAINTS

By LOTTO



The little picture on the left, representing the Transfiguration of Christ, is by Andrea di Previtali of Bergamo.<sup>1</sup>

IN THE HOUSE OF MESSER LEONINO BRAMBATO.

The half-length of Christ, carrying His Cross on His shoulders, is by Giovanni di Busi of Bergamo.<sup>2</sup>

The Nativity, with the Child lighting all the picture, is by Lorenzo Lotto.<sup>3</sup>

The picture representing the Pietà and the smaller one representing St. Jerome, are by the same Lotto.<sup>4</sup>

<sup>1</sup> Now in the Royal Gallery of the Brera at Milan. It is dated 1513 and inscribed: "AL NOBEL HOMO MESSER ANDREA DIPINTORE IN BERGAMO."

<sup>2</sup> This picture by Giovanni di Busi, known as Cariani, is in the public Gallery of Bergamo.

<sup>3</sup> In the Tosio Gallery at Brescia is a Nativity with Shepherds adoring, by Lotto, executed in the manner described above, which Dr. Frizzoni believed to be the one seen by the Anonimo in Messer Brambato's house.

<sup>4</sup> There are several pictures representing St. Jerome by Lotto, so that it is rather difficult to say which is meant by the Anonimo. The smallest in size is the one in the Louvre, bearing the artist's signature and the date 1500.

IN THE HOUSE OF MESSER GIOVANNINO CASSOTTO  
IN BORGO SANT' ANTONIO.

This house was designed by Maestro . . . .  
di Archi, son of Maestro Alessio di Archi, an  
engineer.

Two pictures there are by Lorenzo Lotto.<sup>1</sup>

IN THE HOUSE OF MESSER NICCOLÓ DI  
BONGHI.

The picture, representing Our Lady with  
St. Catherine and the Angel, and containing

<sup>1</sup> This house is situated in Via Pignolo and belongs  
now to Signor Ratgeb.

In the Biblioteca Civica (Municipal Library) of  
Bergamo is preserved the original manuscript list, in  
Lorenzo Lotto's own handwriting, of the pictures  
executed by him for Messer Giovanni Cassotto.  
Amongst other pictures he describes one as "The  
picture of the portraits, that is to say, Messer Mar-  
silio and his bride with the little Cupid, with silken  
dresses, jewels, and necklaces," which is evidently  
the one in the Royal Gallery of Madrid represent-  
ing the bridegroom placing the ring on the bride's  
finger while the little Cupid smiles sarcastically, the  
lady being very gorgeously dressed and covered with  
jewels.



*Alinari photo]*

*[Carrara Gallery, Bergamo*

THE MARRIAGE OF ST. CATHERINE

By LOTTO





the portrait of Messer Niccoló himself, was painted by Lotto.<sup>1</sup>

<sup>1</sup> When the French occupied Bergamo this picture was removed to the Church of San Michele for safety; but not even this holy place was respected by the vandal soldiers, one of whom, having taken a fancy to a little bit of landscape with Mount Sinai, which was represented in the picture as seen through a window, cut it off the canvas, and thus mutilated this magnificent work, which can now be seen in the Carrara Gallery of Bergamo. It bears the date 1523 and the artist's signature.



CREMA



## IN CREMA

THE CHURCH OF OUR LADY, half a mile from the town, all in brick, of a beautiful design, was built by . . . up to the second cornice, at any rate, for the top part is said to have been completed by . . .

In the aforesaid Church the altarpiece, representing the Assumption of Our Lady, with the Apostles, is by Benedetto Diana.<sup>1</sup>

THE LITTLE CHURCH OF SANTO SPIRITO, of elegant design, was built by . . .

In the same Church, the little altarpiece, representing Christ appearing to the Magdalen, is by Vincenzo Catena.<sup>2</sup>

<sup>1</sup> This church is now called Santa Maria della Croce. It was designed by Giovanni Batacchio of Lodi, and was completed in the year 1500.

The picture by Benedetto Diana is still in its place. The artist was a Venetian and a follower of Giovanni Bellini. The altarpiece is one of his chief works, and represents the moment when the Blessed Virgin gives her girdle to St. Thomas.

<sup>2</sup> The church has been turned into a theatre. It is situate near the market-place.

It is not known what has become of the picture by

The little altarpiece of the Nativity, in the right wing, is by Giovanni Cariani of Bergamo.

The other little altarpiece opposite, representing the Holy Ghost descending upon the Apostles, is by Paris Bordone.<sup>1</sup>

AT SANT' AGOSTINO, MONASTERY OF THE  
HERMIT FRIARS.

The fresco, representing the Pietà, on the left side in the first Chapel, is by Vincenzo Bresciano, the elder, and is a picture worthy of praise.

The little altarpiece, on the right side in the middle of the church, representing Our Lady taking the Child from St. Christopher's shoulders, with St. George armed, is by Paris Bordone.

In the Refectory, the decorations of the ceiling, in black and white, with scenes of the Old

Catena. Vincenzo Catena was a native of Treviso and a follower of Bellini.

<sup>1</sup> The picture by Cariani was recently in the collection of the late Mr. Henry Doetsch, and was sold at his sale; the other, by Paris Bordone, is to be seen at the Brera in Milan. There is a Presepio by Cariani above the altar in the parish church of Zogno in Valle Brembana.



*Dixon photo*]

[*Owner unknown*

### THE NATIVITY

By CARIANI. (At one time in the Doetsch Collection)





Testament, are by Giovanni Piero of Valcanonica.

In the same place, the Passion in front and the Last Supper opposite, in different colours, are by the same.

In the Library, the compartment, in green chiaroscuro, is by the same.<sup>1</sup>

### IN THE DUOMO.

The Miraculous altarpiece in fresco, on the left side on entering, representing Our Lady, is an old work, but it has been restored by Vincenzo Civerto of Crema, called "Forner."

The altarpiece on the left, in the middle of the church, with St. Sebastian, San Rocco, and St. Christopher, is by the same hand.

The model of the little doors of the organ, which shut without hinges, was made by the same Vincenzo, a painter, an architect, and a master of perspective.

The Angel Gabriel and Our Lady painted on these shutters are by the same.<sup>2</sup>

<sup>1</sup> All the frescoes have disappeared. The altarpiece by Paris Bordone is in the Tadini Gallery at Lovere.

<sup>2</sup> The two altarpieces are still in their places. The first is very much obscured, and injured by

IN THE HOUSE OF MADONNA IPPOLITA DE VIL-  
MARCA.

A room was all painted by the same Vincenzo Civerto.<sup>1</sup>

restoration; the second is in a good state of preservation, and shows the hand of a close follower of Vincenzo Foppa the elder, such as Vincenzo Civerchio.

The two organ-shutters were removed to the Church of St. Bernardino, where they can be seen above the entrance in the interior.

<sup>1</sup> Nothing is known of this room.

VENICE



## IN VENICE

IN THE HOUSE OF MESSER ANTONIO PASQUALINO.

*January 15th, 1532.*

THE large picture of the "Last Supper" was painted by Stefano, a pupil of Titian's, and was partly finished by the latter in oil.

The head of the young man holding an arrow in his hand is by Giorgio da Castelfranco, and was obtained from Messer Giovanni Ram, who possesses a copy of it, which he believes to be the original.

The life-size portrait, in profile, of a common-looking man, with a hood on his head and a black mantle, holding a string of seven large black rosary beads, the lowest and biggest of which is of gilded stucco in relief, was painted by Gentile da Fabriano, and was brought to the aforesaid Messer Antonio Pasqualino by the same Fabriano, together with the following picture: namely, the half-length portrait of a young man in the garb of a priest, with his hair cut short above his ears, dressed in a tight grayish

frock, with a black stole gathered round the neck and hanging loose, the sleeves being very large on the shoulders, and very tight at the wrists, also a work of the same Gentile. Both of these portraits have black backgrounds, and both are in profile, and are believed to be father and son; they look at each other, but are in two separate panels. They are alike in the complexion; but, in my opinion, the likeness in the complexion is to be accounted for by the manner of the master, who always used the same pale tint for painting flesh. These two portraits, however, are very bright and full of spirit, highly finished, and shine like oil pictures, and are altogether worthy of praise.<sup>1</sup>

The head of St. John with the staff is either by Giorgio da Castelfranco, or by a pupil of his, from the Christ of San Rocco. The half-length figure of Our Lady, much under life size, in tempera, was painted by Giovanni Bellini, and restored by Vincenzo Catena, who painted into it a blue sky. It was executed many years ago, and is apparently surrounded by the strong reflections which do not blend well with the half-

<sup>1</sup> It is not known what has become of all these pictures. No writer besides the Anonimo has ever mentioned the two portraits amongst the works of Gentile da Fabriano.



tints: it is, however, a praiseworthy picture for its graceful expression, the drapery, and other parts.

The two portraits on small panels, under life size, the one representing Messer Alvise Pasqualino, Messer Antonio's father, bare-headed, the black hood being turned down on his shoulder, and dressed in scarlet; the other representing Messer Michele Vianello in a pink dress, with the black hood on his head, were both painted by Antonello da Messina in the year 1475, as appears from the signature. They are painted in oil, in three-quarter view, are highly finished, and have great power and vivacity, specially in the eyes.

The marble head of a woman with her mouth open is by . . . and it was given to the aforesaid Messer Antonio by Messer Gabriel Vendramini in exchange for the antique marble torso.

The numerous drawings are by Giacometto.<sup>1</sup>

<sup>1</sup> According to Morelli, one of the portraits by Antonello di Messina above described is in the Borghese Gallery in the Venetian Room under the name of Giovanni Bellini, the other is to be seen in the Trivulzio Collection at Milan. As, however, they do not correspond exactly with the descriptions given by the Anonimo, one is more inclined to think that the latter refers to pictures which are now lost. The other pictures by Giorgione and Bellini are also lost.

## IN THE HOUSE OF MESSER ANDREA DI ODONI.

1532.

In the court downstairs. The colossal marble head of Hercules, with a garland of oak leaves, is by Antonio Minello.

The colossal marble head of Cybele, crowned with towers, is by the same.

The marble figure of a woman entirely draped, headless and handless, is antique, and it used to be in the studio of Tullio Lombardo, who reproduced it several times in his many works.<sup>1</sup>

The life-size marble bust without either hands or head is antique.

The many other marble heads and figures, mutilated and shattered, are antique.

The entire marble foot upon a base was executed by Simone Bianco.<sup>2</sup>

<sup>1</sup> Tullio Lombardo died in the same year (1532) in which the Anonimo made these notes. Some marble reliefs of his still exist in Venice.

<sup>2</sup> This Florentine sculptor, who spent nearly all his life in Venice, is just mentioned in Vasari's "Life of Vittore Carpaccio," and in a letter from Aretino to him as follows:

"That I, dear Messer Simone, have seen in my

[*Hampton Court Gallery*]

PORTRAIT OF ANDREA ODONI





The nude marble figure of a man, represented in the act of walking, handless and headless, near the door, is antique.

In the little study upstairs. The porphyry cup was made by Piero Maria Fiorentino, and it is the one which formerly belonged to Francesco Zio.<sup>1</sup>

The inlaid crystal cup was made by Cristoforo Romano, and formerly belonged to Francesco Zio.<sup>2</sup>

days many figures both of Gods and men, I know you will believe, without my taking my oath for it; but of all I have ever seen none has given me so much pleasure and wonder as the portrait in which your chisel and genius rendered the celestial features of her who was joined in marriage to His Magnificente, Messer Niccoló Molino, master and friend of us both. . . . Sansovino and Titian agree in my judgment" ("Aretino's Letter to Simone Bianco," p. 277, ed. 1609).

<sup>1</sup> By Piero Maria Fiorentino the Anonimo means Pietro da Pescia, who is mentioned by Vasari in the "Life of Valerio Vicentino." He speaks of him as an engraver of gems and camei, and says that "the art attained to still higher degree of excellence during the pontificate of Leo X., when it received a powerful impulse from the talent and labours of Pier Maria da Pescia, who was a most faithful and successful imitator of the works of antiquity."

<sup>2</sup> This Cristoforo Romano was also praised by

The cup of petrified root was made by Vittore di Arcangeli.

The four headings of the small Book of Hours, which formerly belonged to Francesco Zio, were painted by Giacometto.

The David at the beginning of the other small Book of Hours was painted by Benedetto Bordone.<sup>1</sup>

The five small vases of gems and gold are modern, and formerly belonged to Francesco Zio, as well as the porcelain vases and plates, the antique vases and medals, and the animals, that is to say, the petrified crabs, fishes and snakes, a dried chameleon, some small rare lizards, crocodiles and quaint fishes.

The small wood statuette on horseback is by . . .

Lomazzo as a painter, in his "Sonetti grotteschi," as follows :

"Alzar Tullio Lombardo e Agostino Busto  
Con Giovanni Cristoforo Romano  
La pittura a tal colmo entro Milano  
Che poi diede di sè mirabil gusto."

None of his works are known.

<sup>1</sup> This Benedetto Bordone was a native of Padua and a distinguished miniature painter, who was known as Benedetto Miniatore. He is mentioned by Scardeone in his book on the "Antiquities of Padua."



The small dog in bronze is by . . .

In the room upstairs. The oil picture with the two half-length figures of a girl and an old woman behind her is by Jacopo Palma.

The portrait of Messer Andrea himself, in oil, half-length, represented looking at some antique marble fragments, was painted by Lorenzo Lotto.<sup>1</sup>

The picture representing Our Lady with the Divine Infant, St. John as a child, and a female saint in a landscape, is by Titian.<sup>2</sup>

The chests in the same room, the bedstead and the doors, were painted by Stefano, a pupil of Titian's.

The large figure of a woman, nude, lying down, painted on the back of the bed, is by Gerolamo Savoldo of Brescia.

<sup>1</sup> This portrait is now to be seen in the Hampton Court Picture Gallery. It bears the artist's name and the date 1527.

The picture by Jacopo Palma is lost. Vasari mentioned it, and it is also referred to by Crowe and Cavalcaselle.

<sup>2</sup> This is probably the picture (No. 635) in the National Gallery, representing the Virgin, St. John the Baptist and St. Catherine embracing the Child, with an angel appearing to some shepherds in the distance. A copy of this picture is to be found in the Pitti Gallery.



The numerous bronze statuettes are modern works by different artists.

In the portico : the picture on canvas representing the episode of the girl brought into the presence of Scipio was painted by Gerolamo Bresciano.

The Transfiguration of St. Paul is by Bonifacio Veronese.<sup>1</sup>

The canvas representing the Infernal Regions, in which is Cupid holding his bow, is by Giovanni del Zanin Comandador, and belonged formerly to Francesco Zio.<sup>2</sup>

The History of Trajan, with many figures and ancient buildings, was painted by the same Giovanni del Comandador ; but the buildings were drawn by Sebastiano Bolognese.<sup>3</sup>

<sup>1</sup> Bonifazio of Verona was a follower of Palma Vecchio.

All the above described works are lost.

<sup>2</sup> This painter is unknown, unless the Anonimo means Giannetto Cordegliaghi, called Cordella, a pupil of Giovanni Bellini, who is first mentioned by Vasari in his "Life of Vittore Carpaccio."

<sup>3</sup> This was Sebastiano Serlio of Bologna, who wrote a well-known book on Architecture, which was, as Vasari tells us, translated into German by Piero Koek. The ceiling here mentioned was that of a hall in the Ducal Palace, and perished in the fire of 1574. Many persons have in error supposed that this reference

The canvas, representing various monsters in the Infernal Regions, in the Flemish manner, is by . . .

The St. Jerome, naked, sitting in the desert by moonlight, was painted by . . ., from a picture on canvas of Giorgio di Castelfranco.

The marble statuette, two feet high, of Mars, nude, with his helmet on his shoulder, was executed by Simone Bianco.

In the room upstairs, the half-length portrait of Francesco Zio is by Vincenzo Catena.

The small portrait, in three-quarter length, of the same Zio, armed, is by the same Catena.

The portrait of the little child, wearing a white cap in the French fashion and holding four rosary beads in its hand, was painted by . . ., and is the portrait of the boy named . . ., who was seized by our soldiers at the battle of Taro, together with the royal baggage.<sup>1</sup>

was to a ceiling in the library which was painted by Sansovino, but it is evident that this is not the one to which the Anonimo refers.

<sup>1</sup> The battle on the River Taro (North Italy) was fought by King Charles VIII. of France against the Italians in the year 1495. In his hasty retreat he was compelled to leave his baggage, which contained many precious articles of furniture and works of art.

The small pictures, on tempera, are by . . .

The Ceres, on the door halfway up the stairs, is by Jacopo Palma, and is the same which Francesco Zio used to keep at the door of his room.<sup>1</sup>

IN THE HOUSE OF MESSER TADDEO CONTARINO.

1525.

The canvas picture in oil, representing three Philosophers in a landscape, two of them standing up and the other one seated, and looking up at the light, with the rock so wonderfully imitated, was commenced by Giorgio di Castelfranco and finished by Sebastiano Veneziano.<sup>2</sup>

The large canvas picture, painted in tempera, representing a squadron of cavalry, is by Geronamo Romanino of Brescia.

<sup>1</sup> This Ceres was seen by Abate Morelli in the house of Abate Alvise Celotti in the year 1801; it is not known what has become of it since.

<sup>2</sup> This picture, which was formerly in the collection of Charles I. of England, is now to be seen in the Royal Gallery of Vienna. It was bought by the Archduke Leopold William on the occasion of the sale of the pictures which had belonged to Charles I. in 1649. It represents Evander and his son Pallas showing to Aeneas the future site of Rome.



*Hausfäng! photo*

AENEAS, EVANDER AND PALLAS

*[Vienna Gallery]*





*Brockmann photo*

# THE THREE SISTERS

By PALMA VECCHIO

*[Dresden Gallery]*





The large oil picture on canvas, representing Hell with Aeneas and Anchises, is by Giorgio di Castelfranco.

The picture, representing . . ., is by Jacopo Palma of Bergamo.

The picture from life of three women, in half length, is by Palma.<sup>1</sup>

The small picture from life of a woman, in quarter length, is by Giovanni Bellini.

The picture, representing Christ carrying the Cross on his shoulders, is by Giovanni Bellini.<sup>2</sup>

The portrait, in profile, in quarter length, of Madonna . . ., daughter of Signor Lodovico, of Milan, and wife of the Emperor Maximilian, was painted by . . . of Milan.<sup>3</sup>

<sup>1</sup> This masterpiece of Palma Vecchio is in the Royal Gallery of Dresden. It is called "The Three Sisters," and was bought for the Gallery by the poet Algarotti in 1743.

<sup>2</sup> This picture may be the one representing the same subject, which was in the house of Countess Loschi dal Verme at Vicenza, but now belongs to Mrs. Gardner of Boston, and is generally attributed to Giorgione. A contemporary copy is in the Communal Gallery of Rovigo.

<sup>3</sup> In the Ambrosiana Gallery at Milan there is a portrait which is believed to represent Beatrice d'Este, the wife of Lodovico il Moro, and is assigned to Leonardo da Vinci. According to Morelli, this is

The picture on canvas, representing the birth of Paris, in a landscape, with two shepherds standing, was painted by Giorgio di Castelfranco, and is one of his early works.<sup>1</sup>

The oil picture, on panel, representing St. Francis in the desert, is by Giovanni Bellini. It was commenced by him for Messer Giovanni Michiel, and has in the background a

the portrait of Bianca Maria Sforza, second wife of the Emperor Maximilian and niece (not daughter, as the Anonimo says,) of Il Moro, and was probably painted by Ambrogio de Predis, the well-known portrait-painter of the school of Leonardo.

<sup>1</sup> A copy of a fragment of this picture, containing only the two shepherds, who are looking at something which is missing, is to be seen in the Royal Gallery of Buda-Pesth (Hungary), No. 143. The value of this fragment is proved by an engraving of Th. van Kessel recently discovered in Vienna, which represents the whole of the picture, such as it was in the year 1660, when it formed part of the collection of the Archduke Leopold William in Brussels. The picture is thus described in the old manuscript catalogue of the time: "A landscape on canvas, in oil, where there are on one side two shepherds standing; on the ground a child in swaddling-clothes, and on the other side, a half nude woman and an old man, seated, with a flute. It is seven spans and one inch and a half wide, and nine spans and seven inches and a half long."



*[Buda-Pesth Gallery]*

COPY OF A PORTION OF GIORGIONE'S LOST "BIRTH  
OF PARIS"



wonderfully elaborate and highly finished landscape.<sup>1</sup>

IN THE HOUSE OF MESSER JERONIMO MARCELLO,  
AT SAN TOMADO.

1525.

The portrait, in half length, of the same Messer Jeronimo armed, back view, with his head turned, is by Giorgio di Castelfranco.<sup>2</sup>

The canvas, representing Venus, nude, sleeping in a landscape with Cupid, is by Giorgio di Castelfranco ; but the landscape and the Cupid were finished by Titian.<sup>3</sup>

<sup>1</sup> This picture is now in the collection of Mr. S. Dingwall, in England. It is justly considered to be one of the earliest examples of realistic landscape painting in Italy. The artist's signature, "JOANNES BELLINUS," can be seen on the stump of a tree.

*Frisk Coll.  
New York*

I have been unable to find any information as to this collector, and Dr. Frizzoni cannot remember where he obtained his name or the statement that he possessed the picture. I shall be glad of any further information as to this important signed work.

<sup>2</sup> It is not known what has become of this picture.

<sup>3</sup> This masterly picture is now to be seen in the Royal Gallery of Dresden, where some years ago it used to be erroneously assigned to Titian. Ridolfi,

The canvas, representing Diana half-length, holding the lute in her right hand, and with her left under her head, is by Jacopo Palma.<sup>1</sup>

The portrait of Messer Cristoforo Marcello, brother of Messer Jeronimo, and Archbishop of Corfu, was painted by Titian.

The half-length picture of St. Jerome, reading, is by Giorgio di Castelfranco.

The small portrait of his grandfather, Messer Giacomo Marcello, Captain General of the army, was painted by Giovanni Bellini.

Our Lady with the Child was painted by Giovanni Bellini many years ago.

The portraits of Madama . . . , Marchioness of Mantua, and Madonna . . . , her daughter, were painted by Lorenzo Costa and sent to Venice to Signor Francesco, when he was a prisoner in the little tower.<sup>2</sup>

in 1646, saw it in Marcello's house, and described it in his book as a work of Giorgione in the following words: "In Marcello's house there is a lovely nude Venus sleeping, with Cupid at her feet holding a bird in his hand, which (Cupid) was finished by Titian." The Venus is now alone in the landscape, for the Cupid was so badly damaged that it had to be effaced.

<sup>1</sup> This picture was seen by the Abate Morelli in the collection of Count Gerolamo Manin about the year 1800. It has been lost sight of since that time.

<sup>2</sup> Isabella d'Este and Leonora, her daughter, had





*Hausfängel photo*

VENUS  
By GIORGIONE

*[Dresden Gallery]*





IN THE HOUSE OF MESSER ANTONIO  
FOSCARINI.

1530.

The oil portrait, on panel, half length, of Parmigiano, a favourite of Pope Julius, is by Raphael d'Urbino, and was obtained from the Bishop of Lodi.<sup>1</sup>

The two small panels, in oil, one representing St. Anthony with the evil spirits, and the

their portraits painted together on the same canvas by Lorenzo Costa of Ferrara, and sent the pictures to their husband and father, Francesco Gonzaga II., Marquis of Mantua, who was a prisoner of war of the Venetians in the year 1509. It is not known what became either of it or of the other pictures described above.

<sup>1</sup> Probably the Anonimo mistook Pope Julius for Pope Leo X., who had a secretary called Evangelista Tarascono of Parma (Parmigiano), who was a great favourite of his, as related by Giovio. Passavant, in his "Life of Raphael d'Urbino," states that an Englishman bought in Rome, from an art-dealer called Valati, a picture which was believed to be the portrait of Parmigiano by Raphael. The Bishop of Lodi, formerly the owner of the picture, was Ottaviano Sforza, an illegitimate son of Galeazzo, Duke of Milan.

other, Our Lady on her way to Egypt, are both Flemish works.

The marble female figure, partially nude, nearly life size, holding the drapery tight round her limbs, headless and armless, is antique.

The marble statue of Pallas, nearly life size, armless, standing up, robed, and wearing a helmet, is antique.

The marble female figure, nude, a little under life size, headless and armless, is antique.

The marble *torso* of a woman, a little under life size, is antique.

The thirteen marble heads, representing different characters, amongst which are the head of a man-servant, laughing, and a colossal one of Apollo, are antique.

The three small marble tables are antique.

The marble hands and feet are antique.

The numerous fragments of pilasters with figures and inscriptions are antique.

The numerous copper vases are from Damascus.

The numerous earthen vases are made of porcelain.

The numerous gold, silver, and bronze medals are mostly antique.

The bronze statuette, one foot high, of Hercules striking the Hydra, is by . . .

The small metal *patera* was copied from the antique.

The engravings in the book are by different masters.

The silver medal of Dionysius of Syracuse, which formerly belonged to Maestro Ambrogio da Nola, a physician, is antique; but it is not a Dionysius; it represents Syracuse crowned with aloes, a very common plant in that country, as Niccolò Davanzo told me. She is surrounded by dolphins, as Syracuse is a maritime city.

The marble Faun, 18 inches high, sitting upon a rock playing the pipes, with his right arm mutilated, is antique, and formerly belonged to Francesco Zio.

#### IN THE HOUSE OF MESSER FRANCESCO ZIO.

1512.

The canvas representing Cupid seated in the Infernal Regions, holding his bow, is by Giovanni del Commandador.<sup>2</sup>

<sup>1</sup> Nothing is known about the above-described antiquities. The Anonimo is in error when he speaks of aloes; the ornament around the head, which is that of Ceres, is composed of heads of grain.

<sup>2</sup> This picture has been already mentioned amongst the works of art seen by the Anonimo in the house

The canvas, representing the Christ washing the Disciples' feet, is by Giovanni Gerolamo Bresciano.<sup>1</sup>

The canvas, representing the drowning of Pharaoh, is by John Scorel of Holland.<sup>2</sup>

The small picture, which resembles a bronze alto-relievo, representing Mutius Scaevola putting his hand on the fire, is by Andrea Mantegna.<sup>3</sup>

The representation of Christ in the act of forgiving the adulteress is by Giacomo Palma.<sup>4</sup>

The canvas, representing Adam and Eve, is by the same.<sup>5</sup>

of Andrea Odoni (see page 100). The latter was one of the principal legatees of Francesco Zio, who died about the year 1530.

<sup>1</sup> The Anonimo probably means Gerolamo Savoldo of Brescia. Nothing is known about the picture.

<sup>2</sup> This makes the date 1512 at the head of these notes highly improbable, for in that year John Scorel was only a boy of seventeen. It seems to have been added to the manuscript by another hand. The picture is lost.

<sup>3</sup> According to Crowe and Cavalcaselle, this picture was in the collection of Charles I. at Whitehall. It is now in the Print Room at Munich.

<sup>4</sup> According to Morelli this is the picture in the Capitol Museum in Rome, which is ascribed to Titian.

<sup>5</sup> This picture is now in the Ducal Gallery of Brunswick (Germany). It has suffered severely, together

The Nymph in the door of the room is by the same Giacomo.

The four headings of a little Book of Hours, in vellum, illuminated with much finish and perfection, were executed by Giacometto. They have passed through the hands of several antiquaries, but were originally prepared for Messer Giovanni Michiel, and are valued at forty ducats at least.

The God Pan or Faun, in marble, two feet high, seated upon the stump of a tree and playing the pipes, is antique.

The trunk of the figure which had been represented walking, is antique.

The marble bas-relief, with figures in half-relief, is antique.

The porphyry cup, with three handles and a spout, was made by Pietro Maria, an engraver of precious stones from Florence, who buried it, together with many other of his works, in Rome, at the time of King Charles's invasion, so that it was cracked a little, and it was necessary to put a copper band around it. This cup had been sold several times as an antique at very high prices.<sup>1</sup>

with the picture just mentioned, from cleaning and restoration.

<sup>1</sup> This burial of the cup took place in the year

The crystal cup in five pieces, bound together with gilded silver bands, all engraved with stories from the Old Testament, was made by Cristoforo Romano. It is not a perfect work, but a very elaborate one.<sup>1</sup>

The crystal mirror was made by Vittore di Angeli.

The steel mirror in open work . . .

The alabaster vase . . .

The two little boxes and several little vases of jasper . . .

The numerous earthen vases are antique as well as the numerous medals.

IN THE HOUSE OF MESSER GIOVANANTONIO  
VENIER.

1528.

The picture on canvas, representing St. Margaret, a little under life size, was painted by

1495, when Charles VIII. of France passed through Rome on his way to conquer the kingdom of Naples. The Anonimo mentions this same cup and other things in the collection of Andrea Odoni.

<sup>1</sup> This is also mentioned among the treasures of Odoni.



Raphael d'Urbino for Don . . . a Benedictine Abbot, who gave it to the above-named Giovan-antonio: it represents a girl standing, dressed in well fitting and elegant clothes, part of which she is holding with her right hand; she has a beautiful expression, her eyes are cast down, the complexion is brownish, as was the artist's peculiarity; a small crucifix is in her left hand, and a dragon is crawling round her on the ground, but at a certain distance, so that the whole of her person can be seen from head to foot, and not even the shadow of the dragon touches her, as both the light and the point of sight are high. A grotto behind gives greater relief to the figure. It is altogether a faultless work.<sup>1</sup>

The head of Christ in full view, and of the

<sup>1</sup> In the Imperial Gallery of Vienna there is a picture of St. Margaret, which corresponds exactly to the above description, but it is on panel, and is believed to be a copy by Giulio Romano of the "St. Margaret" which Raphael painted for Francis I. of France. Passavant argues that the Vienna picture is the one seen and described by the Anonimo, for the original could not be in the house of Messer Gian-antonio Venier. His opinion is strengthened by what the Anonimo says about the warm tones of the flesh, which were rather a peculiarity of Giulio Romano

greatest possible delicacy and finish, is by Giovanni Bellini.

The half-length of the soldier, armed, but without his helmet, is by Giorgio di Castelfranco.

The two half-length figures fighting are by Titian.<sup>1</sup>

The small picture of animals in chiaroscuro is by Giacometto.

The canvas in tempera, representing the "Last Supper," is a Flemish work.

The two pieces of tapestry, made of silk and gold, one representing the "Conversion of St. Paul" and the other his "Preaching," were executed by order of Pope Leo from Raphael's Cartoons; one of which, namely, "The Conversion," is in the possession of the Patriarch of Aquileia, the other was published as a print.<sup>2</sup>

Ditto : there are many porcelain vases.

than of Raphael. But the Vienna picture is on panel, and the Anonimo describes a canvas: can he have mistaken the one material for the other, or did he actually see another replica of the picture on canvas? (See Passavant, "Raphael d'Urbino," Paris, 1860.)

<sup>1</sup> It is not known what has become of these three pictures.

<sup>2</sup> These two pieces were part of the famous set of

IN THE HOUSE OF MESSER ANTONIO  
PASQUALINO.

1529.

The little picture, representing St. Jerome reading in his study, robed as a cardinal, is ascribed by some to Antonella da Messina; but the great majority, with more probability, ascribe it to John Van Eyck or to Memlinc, old Flemish painters; and it really shows their manner, though the face may be finished in the Italian style, and seems to have been painted by Giacometto. The buildings are in the Flemish style, the little landscape is natural and highly finished; it is only to be seen through a window and the door of the study, and is well in perspective; all the work as regards its finish, colouring, drawing, strength, and relief is perfect. A peacock, a quail, and a barber's basin are represented in it. On the desk is a little label which seems to contain

tapestry which was stolen by the soldiers of the Constable of Bourbon at the sack of Rome in 1527, and part of which was afterwards returned to the Vatican in a dilapidated condition. The cartoon which the Anonimo says was published, had been engraved on copper by Marcantonio Raimondi.

the name of the master, but by looking at it closely, one cannot distinguish any letters, as it is all a deception. Some believe that the figure has been repainted by Giacometto Veneziano.<sup>1</sup>

<sup>1</sup> This little picture is now in the National Gallery, No. 1418, in the Venetian Room, on screen, and is assigned to Antonello da Messina. Of it Crowe and Cavalcaselle state as follows: "In some pieces which collectors attribute to him (Antonello) we discover varieties of handling, which practically make the name impossible; in others a conscientious opinion can scarcely be held. One little jewel, the St. Jerome in his study, still puzzles and excites curiosity. As early as the sixteenth century it was doubtful whether the author was Van Eyck, Memlinc, or Antonello. The Saint in his study amidst books and numerous articles of furniture and surrounded by birds and other animals, as he sits reading at a desk, was a favourite personage with Venetian artists, and had been painted by its best masters; but it had never been painted in this way. Firm outline, rich blended tone, and breadth of light and shade combined with angular drapery and profuse accessories, make up a *cento* of which it is hard to say how much is Bellinesque, and how much is purely Antonello. This, however, is not a solitary example in which Antonello's manner, modified by extraneous elements, is noticeable. There are numbers of portraits in divers galleries in which we mark a curious mixture of the Sicilian with the softness of Memlinc. We cannot venture to be positive as to the



*[Hanfstängl photo]*

*[National Gallery, London]*

ST. JEROME IN HIS STUDY

By ANTONELLO DA MESSINA





## IN THE HOUSE OF CARDINAL GRIMANI.

1521.

The portrait in oil, half length, under life size, of Madonna Isabella of Arragon, wife of the Duke Philip of Burgundy, was painted by John Memlinc in 1450.<sup>1</sup>

The portrait in oil of John Memlinc was painted by himself from a looking-glass; one can see from it that he was about sixty-five years of age, rather stout, and having a reddish complexion.

The two portraits, also in oil, of man and wife together, in the Flemish manner, are by the same.

The many other small pictures of Saints, also in oil, all with shutters, were painted by the same John Memlinc.

authorship, but we may register such works for the sake of inquiry."

The picture was at one time in the collection of the Earl of Northbrook, and previously had been in the Barker collection.

<sup>1</sup> As Memlinc's birth took place between 1430 and 1440, it is impossible that the ascription by the Anonimo of this portrait to him, dated 1450, can be correct.



The small pictures, also in oil, in which are little columns and other ornaments, with jewels and precious stones very cleverly imitated, were painted by Gerolamo Todeschino.

The many small landscapes on panel are by Albert of Holland, of whom I wrote at page 96.<sup>1</sup> and <sup>3</sup>

The large canvas representing the Tower of Nimrod, with a great variety of figures in it, set in a landscape, was painted by Joachim.<sup>2</sup>

The large canvas representing St. Katherine on the wheel, set in a landscape, is by the same Joachim, see page 113.<sup>3</sup>

The St. Jerome in the desert is by the same.<sup>4</sup>

The canvas representing Hell with a great

<sup>1</sup> Nothing is known about these pictures. By Albert of Holland the Anonimo means Albert van Oувater of Haarlem, who, according to his contemporaries of the sixteenth century was a great landscape painter, but of whose works there is unfortunately no specimen left.

<sup>2</sup> This was Joachim Patenir of Dinant, who flourished at the beginning of the sixteenth century. The picture is lost.

<sup>3</sup> The Anonimo refers the reader to the pages of a book or manuscript dealing with the same subject as this, which is not now in existence.

<sup>4</sup> These two pictures are also lost.

variety of monsters in it, was painted by Jerome Bosch,<sup>1</sup> see page 105.

The canvas representing Dreams is by the same.

The canvas representing Fortune, with the whale swallowing Jonah, was painted by the same.

There are also some works by Barberino Veneziano,<sup>2</sup> who went to Germany and Burgundy, and having adopted the art of those countries, executed many things, namely: . . .

There are also by Albert Dürer . . .<sup>3</sup>

There are by Gerard of Holland<sup>4</sup> . . .

The great cartoon of the Conversion of St. Paul was made by Raphael for one of the tapestries of the Chapel.<sup>5</sup>

<sup>1</sup> Jerome van Aken, known as Jerome Bosch, was born at Bois-le-Duc, and lived until 1518. The picture is lost. (See also note 3 on page 118.)

<sup>2</sup> Jacopo de Barbari of Venice flourished in the second half of the fifteenth century. He is now better known for his engravings, which are very much sought after by collectors.

<sup>3</sup> This incomplete note probably refers to a set of engravings by the famous master.

<sup>4</sup> Probably Gerard of Haarlem, a pupil of Albert van Oувater.

<sup>5</sup> It is not known what has become of this cartoon, which had probably been bought by Cardinal Grimani

The celebrated "Book of Hours," which Messer Antonio Siciliano sold to the Cardinal for 500 ducats, was illuminated by various masters during a long period. There are illuminations by John Memlinc, by Gerard of Gand (page 125), by Livieno (page 125). The representations of the twelve months are highly praised, and notably that for February, in which the landscape is all snow and frost.<sup>1</sup>

in Flanders, where it had been sent, together with the cartoons which are now treasured in the South Kensington Museum, for reproduction in tapestry. After the death of the Cardinal, in 1523, it passed into the possession of his nephew Marino, Patriarch of Aquileia, and is mentioned by the Anonimo as belonging to him. A drawing in red chalk, representing two knights with a soldier in flight, and said to be a portion of this cartoon, is to be found in the Teyler Museum at Haarlem.

<sup>1</sup> This precious book is now preserved in St. Mark's Library, at Venice. It has been reproduced this year (1903) by Ongania of Venice, all the illustrations having been copied by photography and some of them facsimiled in colour. An important introduction, dealing with the history of the Breviary, its successive owners, and the artists who illustrated it, is appended to the volume.

IN THE HOUSE OF MESSER GIOVANNI RAM AT  
S. STEFANO.

1531.

The portrait, on a little panel, of Roger of Brussels, a celebrated old master, painted in oil, half length, was done by the artist of himself by the aid of a mirror, in 1462.<sup>1</sup>

The portrait of the aforesaid Messer Giovanni Ram was painted by Vincenzo Catena, in oil.

The head of the young Apollo playing the pipes, painted in oil, is by the same Catena.

The head of the young shepherd holding a fruit in his hand was painted by Giorgio di Castelfranco.

The head of the boy holding an arrow in his hand is by Giorgio di Castelfranco.<sup>2</sup>

The small picture representing the Flight into Egypt, is by John Scorel.

<sup>1</sup> The Anonimo means Roger van der Weyden the elder (1400-1464), who was a native of Tournai, in the Low Countries, but spent nearly all his life in Brussels. It is not known what has become of this portrait.

<sup>2</sup> This last picture has already been mentioned amongst the objects of art in the house of Messer Antonio Pasqualino.

The other two small pictures representing the same subject are by . . . , a Flemish painter.

The numerous marble heads and busts are antique.

The numerous bronze statuettes are modern works.

The numerous earthen vases, and amongst the others a large entire one, are antique.

The porcelains, and many other knickknacks, are antique.

The picture on panel representing St. John baptizing Christ in the Jordan, the water reaching to his knees, with a fine landscape and Messer Giovanni Ram himself portrayed in it in half length, showing his back to the onlooker, is by Titian.<sup>1</sup>

IN THE HOUSE OF MESSER GABRIELI  
VENDRAMINO.

1530.

The portrait of the same Messer Gabriel in half length, life size, in oil, on canvas, was painted by Giovannino del Comandador. The

<sup>1</sup> This picture is now in the Capitol Gallery in Rome, but has been much injured by restoration. It has been attributed to Paris Bordone.



*Anderson photo]*

*[Giovannelli Palace, Venice*

ADRASTUS AND HYSIPYLE

By GIORGIONE







gold foliage decoration all round it was executed by the Priest Vido Celere.<sup>1</sup>

The little landscape on canvas, representing stormy weather and a gipsy woman with a soldier, is by Giorgio di Castelfranco.<sup>2</sup>

The picture representing Our Lady with St. Joseph in the desert, is by John Scorel of Holland.

The dead Christ in the Sepulchre, with the Angel supporting Him, is by Giorgio di Castelfranco, but was repainted by Titian.<sup>3</sup>

The eight small pictures in oil are by Flemish masters.

The three small portraits in tempera, one representing Messer Filippo Vendramino in a three-quarter view, and the others two young gentlemen in profile, are by Giovanni Bellini.<sup>4</sup>

The small oil picture on panel representing St. Anthony, with the portrait of Messer Antonio Siciliano in full length, is by . . . a Flemish master, and it is an excellent work, specially in the painting of the heads.

<sup>1</sup> About this Giovannino del Comandador, see pp. 100 and 109. None of his works are known.

<sup>2</sup> This most important painting is now in the collection of Prince Giovanelli in Venice.

<sup>3</sup> This picture must be considered as lost.

<sup>4</sup> These three pictures are also lost.

The small oil picture on panel representing Our Lady standing up, crowned, with the Child in her arms, in a Flemish church, is by Roger of Bruges, and is a perfect work.<sup>1</sup>

The portrait of Francesco Zanco Bravo, in *chiaroscuro*, with black ink, is by Giacometto.

The large book of drawings, executed with a lead pencil on *bombasin* paper, is the work of Jacopo Bellini.<sup>2</sup>

The vellum book in quarto with coloured animals was made by Michelino Milanese.<sup>3</sup>

The small vellum book in 8vo, with the animals and candelabra drawn with the pen, was the work of Giacometto.

The book in 4to with coloured birds is by . . .

The book in 4to of coloured birds is by the Priest Vido Celere.

<sup>1</sup> These two little pictures can now be seen in the Doria Pamphili Gallery in Rome, where they are ascribed to one Gheraldo Maier.

<sup>2</sup> This precious book is preserved in the British Museum, in the Print Room. It is inscribed, "DE MANO DE MI IACOPO BELLINO VENETO 1430 IN VENETIA."

<sup>3</sup> This Michelino of Milan is praised by Lomazzo in his "Treatise about Painting" as a great painter of animals. None of his works are known at the present time. He flourished in the first half of the fifteenth century.

The two vellum books in 4to with the fishes are by the same.

The two books on *bombasin* paper containing the antiquities of Rome are by the same Priest Vido Celere.

The small parchment book in 8vo containing pen drawings of the antiquities of Rome is by . . .

The small parchment book in 4to with the antiquities of Rome in silver pencil is by . . .

The two drawings in pen-and-ink, the one on vellum containing the history of Attila, and the other on *bombasin* paper representing the Nativity, are by Raphael.<sup>1</sup>

The marbles, that is to say, the draped Nymph lying down asleep, the bust of a girl, the head of a girl, a boy's head, and a small statue of a woman, nude, mutilated, are antique.

Likewise, the colossal nude torso in marble, the small nude deprived of its arms and head, in red stone, from Rhodes, the head of the young Satyr laughing, made of the same stone, also from Rhodes, another little girl's head in marble, and the marble half-relief with four figures one foot high, are all antique.

<sup>1</sup> The first of these two drawings, representing St. Peter and St. Paul appearing to Attila, is preserved in the Louvre at Paris.

IN THE HOUSE OF MESSER MICHEL CONTARINI  
AT THE MISERICORDIA

(who inherited the elegant houses of Messer Pietro Contarini the Philosopher, and of Messer Francesco Zeno, Messer Pietro's son).

*August, 1543.*

There is an entire marble figure of a Faun, or a Shepherd, nude, two feet high, sitting upon a rock, with his back leaning against it, and playing a pastoral flute—a remarkable antique work.

There are a few antique small marble heads and busts.

There is a little picture about one foot large, representing Our Lady nursing the Child, in half length, painted in colours, by Leonardo da Vinci, a very powerful and highly finished work.<sup>1</sup>

<sup>1</sup> In the Hermitage Gallery at St. Petersburg there is a picture ascribed to Leonardo representing the same subject, but larger in size than the one described by the Anonimo, and is gray rather than coloured in its effect. Morelli gives it to Bernardino dei Conti. Another one, also of the same subject, and very Leonardesque, is in the Brera Gallery at Milan, and is ascribed to Francesco Napoletano, and its size is about the same as is given by the Anonimo. This

There is a small portrait of Messer Alvise Contarini of M . . . , who died some years ago, and in the same picture there is the portrait of a nun of San Secondo. On the cover of these portraits is represented a landscape, and the leather case of the whole picture is adorned with gold foliage. It is a perfect work by Giacometto.

There is a small coloured replica of the life of St. Christopher, which Mantegna painted in Padua at the Eremitani, by Mantegna himself, a fine little work.

There is a crystal cup carved in foliage, and adorned with gold, very pretty.

There is a large twisted horn, of an unknown animal, polished and decorated with gold, very nice, and, close by, the other horn that matches it, but not polished.

The head, in full view, of an old man, cut in half-relief on an amethyst set into a ring, the portrait of Messer Francesco Zeno on a cameo, and the carved cornelian set in another ring were executed by Giovanantonio Milanese, who now

picture came from the Manfrini Collection in Venice, where it was attributed to Cesare da Sesto. It was probably this one, or some other picture of the school of Leonardo's, which the Anonimo saw in Contarini's house.

lives in Venice; the portrait of Zeno is from a wax of Messer Giovanni Faliero.<sup>1</sup>

The cornelian with the tiny nude figure of Apollo shooting with his bow, is by Alvisè Anichino.<sup>2</sup>

The cornelian with the nude figure holding a scorpion in the left hand and a vase in the right hand, is antique.

The pen-and-ink drawing representing a nude figure in a landscape is by Giorgio, and it is the same nude figure which I have in colours by the same Giorgio.

The above mentioned Messer Michel has many little pictures on vellum and panel which

<sup>1</sup> Giovanantonio de Rossi of Milan is highly praised by Vasari for some fine cameos in which he portrayed the Duke Cosimo de' Medici and his family, one of which is preserved in the Uffizi Gallery in Florence.

<sup>2</sup> This was Luigi Anichini of Ferrara, who is also very much praised by Vasari and Aretino. The former states that "the delicate exactitude and fine sharpness of his works render them a marvel." Aretino refers to them in a letter stating:

"As an amateur of works of art, I am delighted with the Ganymede which you have so wonderfully carved in that beautiful stone; the only pity is that my sight is not sharp enough for the incomprehensible finish and subtlety of your work" (Aretino's letter to Luigi Anichini, p. 190).



he did himself from Mantegna, Raphael, and other masters' cartoons, cleverly colouring them in Giacometto's manner.

### IN THE CHURCH "DELLA CARITÀ."

The picture on panel in tempera, representing St. John the Evangelist, with little scenes in the predella, in the small chapel on the left side of the main altar, is an admirable work by Giovanni Bellini. I believe the predella is by Lauro Padovano.

The chapel on the left, between the loft (or gallery) and the main altar, profusely decorated with stones, was made by Maestro . . . in the year . . . by order of Domenico da Pietro, a distinguished jeweller and antiquary.

The bronze statue of the Christ there, above the altar, is by . . .<sup>1</sup>

The little chapel opposite was built by order of Giorgio Dragan in the year . . . The re-

<sup>1</sup> As is well known, the church and monastery of the Carità were turned into the present Accademia di Belle Arti. The altarpiece by Bellini has disappeared. The bronze statue of the Christ is probably the one in the Poldi-Pezzoli Museum in Milan, styled "The Risen Christ."



markable marble decoration was designed and executed by Cristoforo Gobbo of Milan.<sup>1</sup>

The picture on panel in the same place, representing Our Lady with four Saints, two on either side, is by Giovanni Battista da Congliano.<sup>2</sup>

In the Tomb of Briamonte . . . in the cloister, the two bronze half-reliefs representing infantry and cavalry engagements, were executed by Vittore Gambello.<sup>3</sup>

The intarsia work of the Choir was executed by Alessandro di Cristoforo Bregno in the year 1530, as appears from it.

#### IN THE SCHOOL OF "CARITÁ," WHICH IS THE OLDEST SCHOOL OF VENICE.

The picture, on panel, in the fore part of the Asylum, representing Our Lady with the Child

<sup>1</sup> This was Cristoforo Solario, brother of the painter Andrea Solario. It is not known what has become of the marble altarpiece and other sculptures which he executed for the Chapel of Giorgio Dragan, a Venetian admiral, who died in the year 1499.

<sup>2</sup> Probably the picture by the Cima di Conegliano in the Accademia of Venice.

<sup>3</sup> These two bronzes are now to be seen in the Accademia di Belle Arti in Venice.

in her arms, and two Saints, one on either side, larger than life size, is by Antonio da Murano.<sup>1</sup>

In the same place, on the left side, the picture, on panel in tempera, representing the Apostles, over life size, was painted by Giacomello dal Fiore in the year 1418, on the 13th of February.<sup>2</sup>

On the right side, the pictures are by . . .

In the hall of the aforesaid School the tempera picture, on panel, near the entrance on the left, representing Our Lady, was painted in the year 1352 by . . .

The picture in the same hall, above the staircase, was painted in the year 1487 by . . .

The other pictures, on panel in tempera, on both sides of the hall, representing the life of Our Lady, are by . . .

In the Asylum, the portrait of Cardinal Niceno, dressed in a black camlet, with his hood

<sup>1</sup> It is probable that the Anonimo refers to the large tempera picture in the Accademia, with the inscription, "1446 JOHANES ALAMANUS ANTONIUS DE MURIANO FE." It was saved from the fire in 1630.

<sup>2</sup> A picture by this artist, representing Our Lady with the Child, can be seen in the Correr Museum in Venice.

on his head and his hat close to him, is by . . . , but was repainted by . . .<sup>1</sup>

The small picture, representing the Passion of Our Lord with all the mysteries, in several series of small figures in the Greek style, is a Byzantine work, and seems to have been a cupboard door; it was given by Cardinal Niceno to the School, of which he wanted to become a brother. Therefore they had him portrayed in this picture of the Passion, kneeling with a cross in his hands, together with two other brothers of the School, likewise kneeling, dressed in their habits.<sup>2</sup>

The small picture, in tempera, with the head of the Christ in full view, is by Andrea Bellini, as appears from the signature.<sup>3</sup>

<sup>1</sup> This is probably the portrait which is to be seen above the entrance of the Biblioteca of San Marco in Venice.

<sup>2</sup> Morelli says that this is the wooden reliquary made to contain relics of the Cross and Holy Coat given by Cardinal Bessarione to the Confraternity in 1463.

<sup>3</sup> It is believed that the Anonimo made a mistake here, for no painter with the name of Andrea Bellini is known. In the Academy of St. Ferdinando in Madrid there is a Head of Christ on panel, signed "JOANNES BELLINUS," which is probably the one described by the Anonimo. What follows seems to have

## IN THE HOUSE OF MESSER PIERO SERVIO.

1575.

A portrait of his father by Giorgio di Castelfranco.

A little Christ in wax relief; beautiful.

A St. Jerome by Titian.<sup>1</sup>

## IN THE HOUSE OF MESSER PAOLO D'ANNA.

A picture by Titian,<sup>2</sup> for which Henry III. offered him 800 ducats.

been added to the MS. by another hand many years afterwards, as can be seen from the date.

<sup>1</sup> This St. Jerome is probably the one in the Collection of Prince Giovanelli in Venice, although some critics attribute it to Cima da Conegliano. It represents the saint seated out of doors meditating.

<sup>2</sup> The picture which Titian executed for Messer D'Anna is the "Ecce Homo," signed "TITIANUS EQVES CES. F. 1543," which is to be seen in the Imperial Gallery at Vienna. It was at one time in the Collection of the Duke of Buckingham.



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## THE ANONIMO

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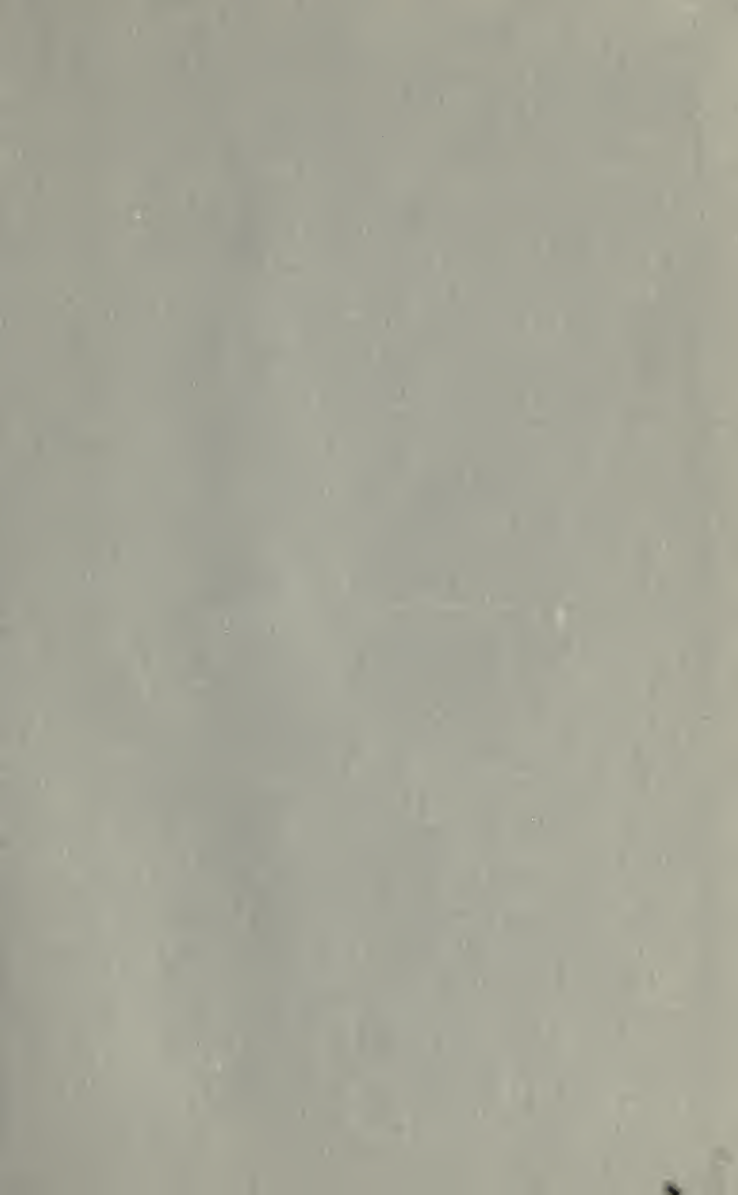
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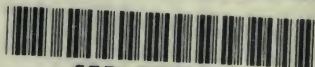
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